

**PRIMA'S OFFICIAL STRATEGY GUIDE**

# REAL MYST T

THE ADVENTURE BECOMES REAL

**COMPLETE  
SOLUTIONS  
FOR ALL AGES!**



Rick Barba

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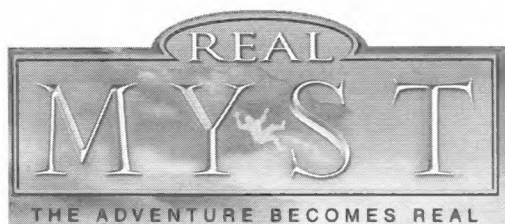




# REAL MYST

THE ADVENTURE BECOMES REAL™





## prima's official strategy guide

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# introduction

Welcome to the only official strategy guide for the amazing experience known as *realMYST*. Our critical path through the immersive beauty of the MYST Ages is essentially the same one we took through the original game in *MYST: The Official Strategy Guide*. That book, by the way, still ranks as the best-selling strategy guide of all time. Why mess with the tried and true?

Of course, because of the 3-D directional freedom *realMYST* now offers explorers, we navigated through each Age and snapped all-new screenshots. We also added more directional clarity to the prose, inserting journal narrative to highlight new views and aspects of the *realMYST* universe.

But the heart of MYST remains the same. And thus, so does the basic approach of our guide.



## HOW TO USE THIS BOOK

To quote from the author's foreword to our original book, "Our simple two-part format—Journal and Quick Guide—was conceived in the panic of an impossible deadline, but has proven to be a durable and well-appreciated structure."

Because this book borrows that highly successful structure, we also borrow the instructional prose of the original guide's "How to Use This Book" section. So:

Maybe you're obsessed with the fireplace door. *What's it do? Is that liquid mercury or what?* Maybe you have existential dreams about tree-climbing in Channelwood—up, down, up, down, like a Beckett play, nothing happens, no progress, *nada*. Or maybe your personal *realMYST* nightmare involves endless maze-running in the bowels of the Selenitic Age.

But the point is, you're stuck. Frustrated. Angry, even. You want to tell the observation tower to go rotate itself.

And yes, that's where we come in.

Those of you familiar with strategy guides for games like *realMYST* will find this book's approach familiar. But even if you've never consulted a strategy guide before, we think you'll find our format extremely easy to use.

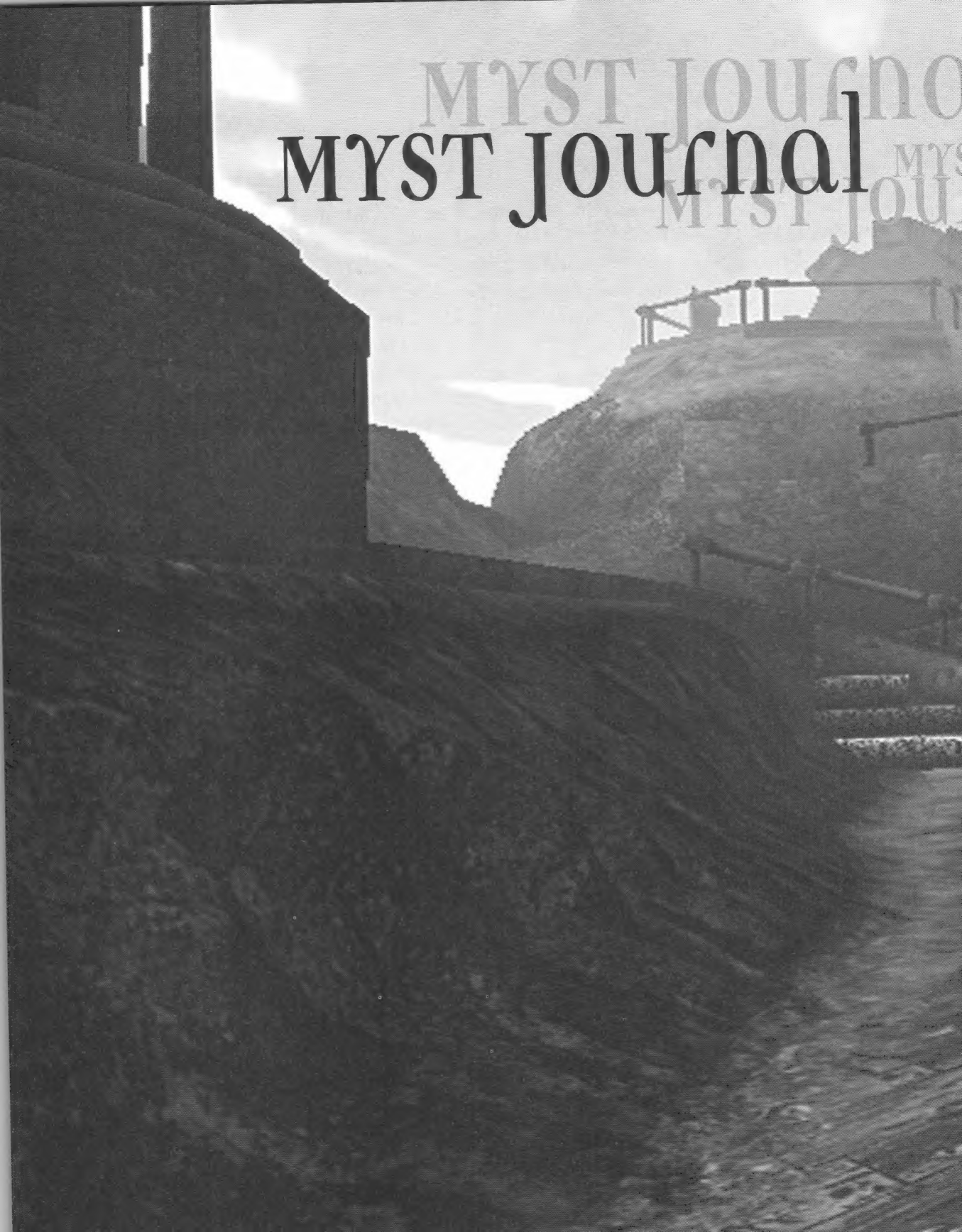
### MYST JOURNAL

The first part of the book, the *Myst* journal, leads you softly through the game. It features an Everyman sort of narrator who chronicles his attempt to unravel the *realMYST* mystery. His approach is observational—that is, he explores the *MYST* ages, noting items of interest and leading you toward general strategies. You can read sections of the *Myst* journal for hints if you don't necessarily want puzzle solutions right away. Note, however, that the journalist always gives you detailed solutions sooner or later.

### MYST QUICK GUIDE

The second part of this book is the *MYST* Quick Guide. It's a straightforward, no-frills walkthrough with step-by-step instructions for completing the game. Of course, *realMYST* is not strictly linear in structure; you can visit the five ages in any order. So remember that the Quick Guide offers but one of many ways to complete the game.

# MYST Journal





ournal  
al





## MYST Journal

Here I sit, on this dock—seagulls squawking, water slapping at moorings. Beyond melancholy, like an Otis Redding tune. I'm not exactly sure how to begin this journal. Maybe I should open with a picture. Always worth a thousand words. Check out Fig. 1.



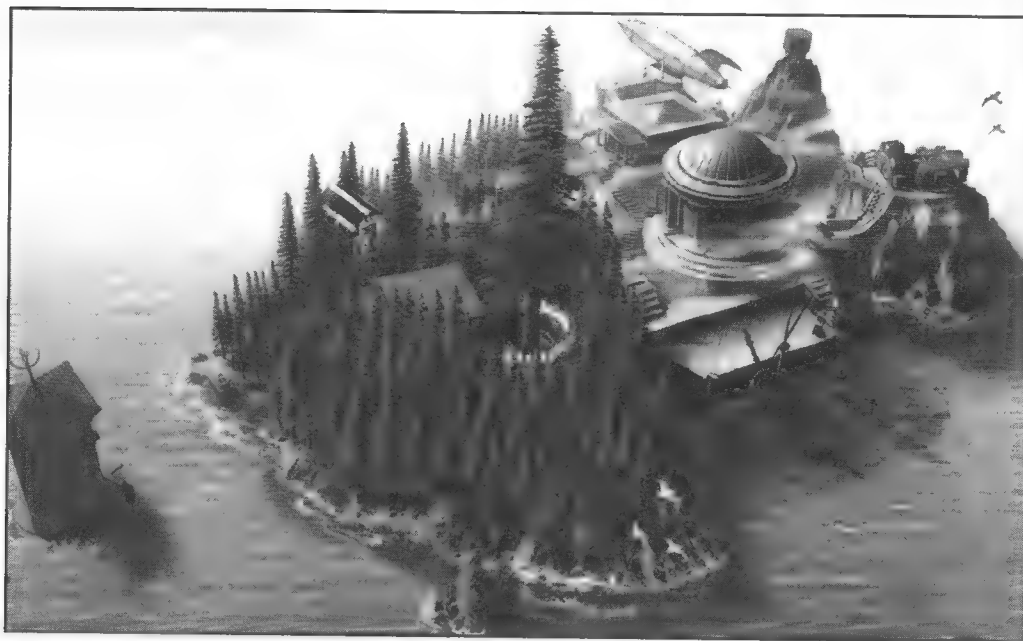


Fig. 1. Myst Island overhead image

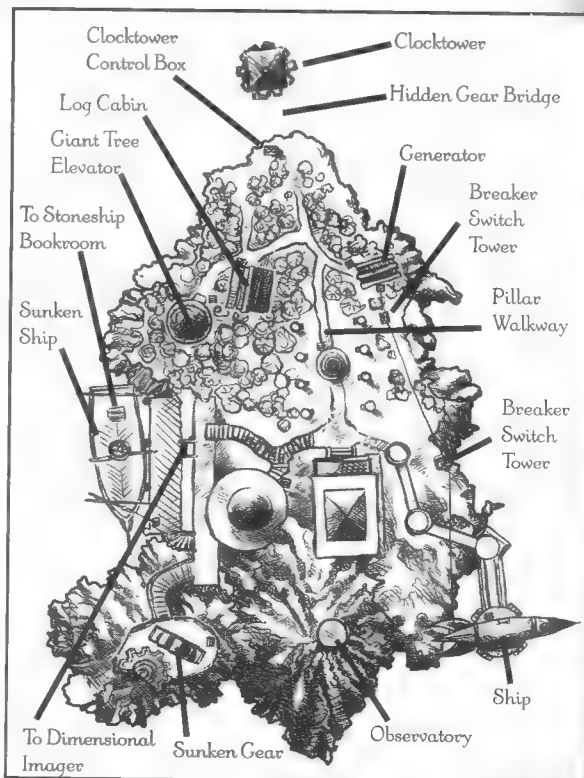
Beautiful, isn't it? It's from a book. I snapped the photo myself. If it looks slightly blurred ... well, it was moving when I shot it. Not the book. Not the camera, either. The *picture* was moving. On the page. This book .... What can I say? Where do I start?

At the beginning? That's usually best.

But that may not be possible yet. Because right now, beginning, middle, and end are largely obscured in MYST.

## myst island

Fig. 2. I've sketched a map of the island.



## realMYST: The Adventure Becomes Real

So I'll start at my beginning.

I won't bore you with my personal story. What's more important is how I got on this dock. One moment I'm in the San Francisco public library, deep in the stacks, digging for books on photography. Next thing I know, I'm wandering a mythical island.

Fortunately, I have a camera, carrying case, and plenty of film. If I couldn't document this place, nobody would believe it.

But back to the setup. Like I said, I got this new Instamatic™ camera. I wanted to use it in an artful way. So I hit the library. There I was, doing a little research on photography when I come across this dusty, battered old book. I love old books. Particularly intriguing was its simple title: MYST.

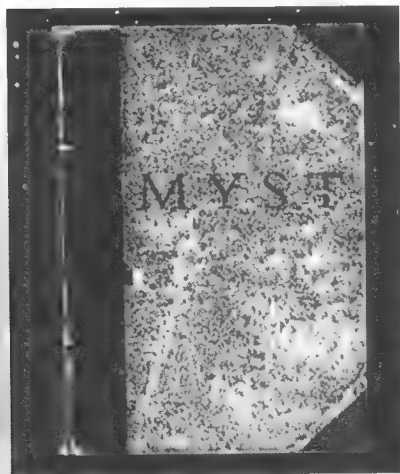


Fig. 3. The Myst book.

I opened it and started reading.

It was a fabulous journal, and I mean fabulous in every sense of the word. Handwritten! With meticulous care, the writer described an island—mythical, I assumed—from which travelers could embark on journeys to fantastic worlds. “Ages,” they were called. I read obsessively to the very last page, which framed a dark illustration.

I looked closer.

At first it seemed a simple line drawing—dark background etched with a few darker lines. But suddenly, the lines seemed to waver, then move. I fumbled for my camera. The illustration

was coming alive! It panned up to a blue horizon. Fortunately, I had film loaded. I snapped pictures just as the book began its aerial approach to an island that looked to be the very one described earlier in the journal.

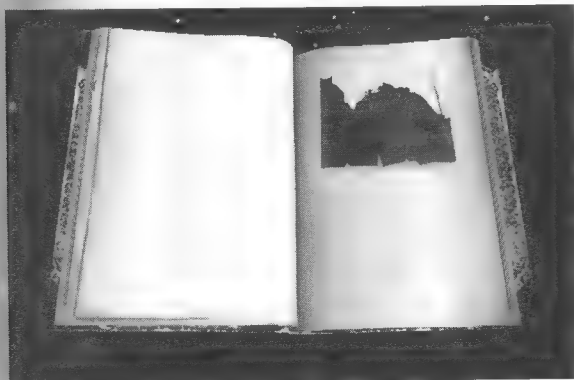


Fig. 4. The Myst book's final, moving image.



The flight ended with a breathtaking landing on a wooden dock. Then something ... happened.

I wanted one last good shot. But the page, I noticed, was wrinkled. I tucked the camera in its case and reached out to smooth the page. My palm touched the living image. And everything went black.

When consciousness returned, I was standing on that very dock.

I had, in essence—or perhaps in actuality—entered the book. And for the last several hours, I've been exploring the very place I'd just spent hours reading about in the San Francisco library.

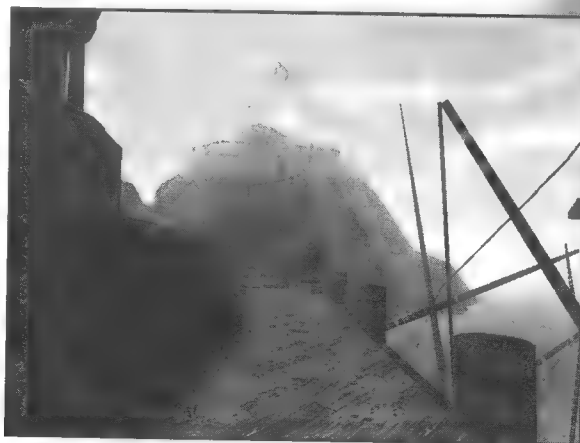
Now, as I sit here watching gulls, it seems increasingly important that I keep a faithful journal of this experience.

Let that journal start with my arrival.

## The dock

I stood on the wooden dock, dumbfounded.

Fig. 5. My arrival point on the Myst Island dock.



To my right, the crow's nest of a sunken ship rose from the water. To my left, a hill led up to a pair of Greek-looking structures with lots of pillars. Behind me rose a wooded promontory. A hulking brick structure was vaguely visible behind the trees.

# realMYST: The Adventure Becomes Real



Fig. 6. The sunken ship at the dock.

I was amazed at how well manicured these grounds were, how well kept the dock and buildings looked. But something felt odd. It felt lonely. Sounds of water and wind only accentuated that feeling.

As I gazed up at the solid, classical architecture of the buildings rising to my left, I noticed the grooved outline of an entry below the retaining wall.



Fig. 7. The dock entry door.

## dock entry: The Dimensional Imager

It was an entry passage, all right. And when I reached out to touch it, it slid open with a neat hiss.

A long passageway led down a flight of stairs to an open chamber. In the center sat a bubbling vat with a button. When I pressed the button, the liquid disappeared, revealing some sort of mechanism inside the vat. Pressing the



button again merely brought back the bubbling liquid.

High-tech witchcraft? Anything seemed possible at this point.

Fig. 8. The bubbling vat.

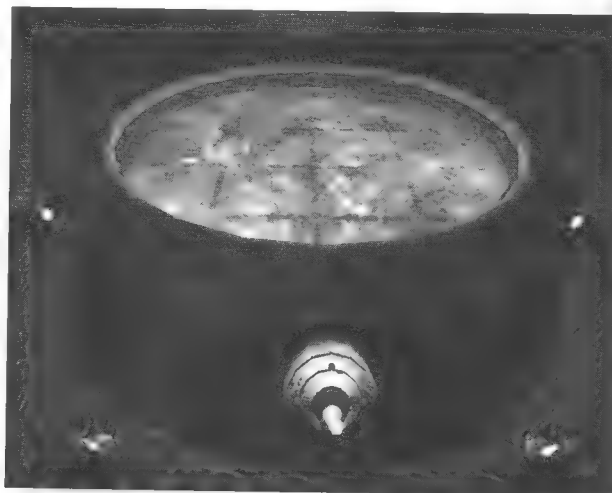
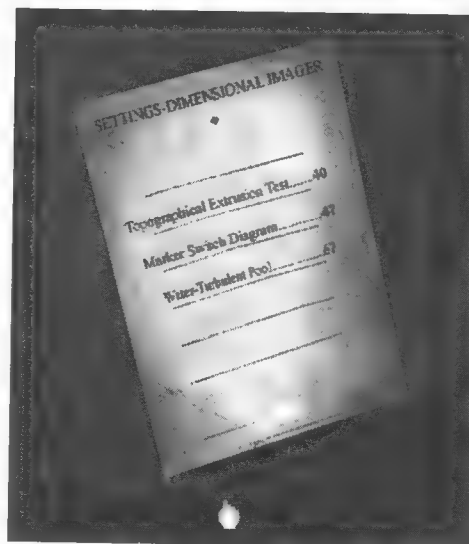


Fig. 9. Parchment with settings for Dimensional Imager.

As I turned to leave, I noticed on the wall a piece of parchment page attached to a metal panel. I look closer. Dimensional Imager! Perhaps that explained the illusory cauldron. Three different settings, listed as two-digit numbers, were inscribed on the parchment.

A small green button glowed above the chart to the left. When I pressed it, the plaque slid up, revealing a hidden panel with arrow controls for entering a two-digit number. Currently entered: 67. I thought: Of course—the Water-Turbulent Pool setting listed on the parchment!



# realMYST: The Adventure Becomes Real

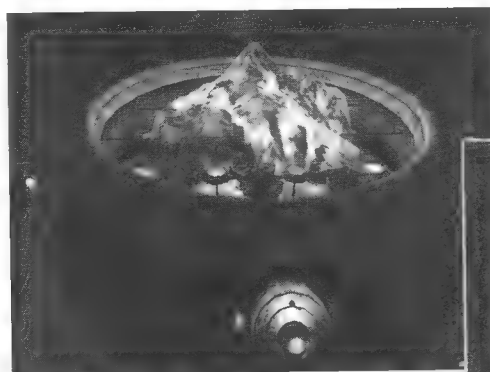


Fig. 10. Enter 40 to image the island's topography.



I entered 40, the number for Topographical Extrusion Test on the plaque, then pressed the red activation button, returned to the imager, and pressed its button as well. A stunning 3-D image of the island rose and spun on the imager's surface. Amazing. Finally, I entered 47 on the control panel. This time the imager produced a spinning Marker Switch—a wooden podium on a marble base, with a large-handled switch at the top.



Fig. 11. Setting imager to 47 reveals something called a Marker Switch.

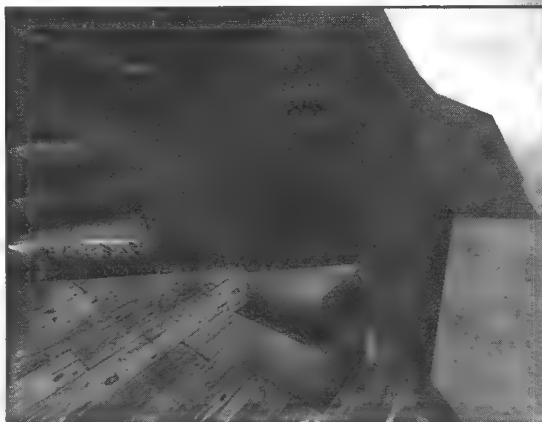


I'd seen one of these Marker Switches before—at the base of a flight of stairs that run up from the dock. It must be important. It certainly *looked* important. I decided to check it out.



## The marker switch

Fig. 12. The Marker Switch on the dock, handle flipped up.



I exited the Dimensional Imager chamber, then turned left and walked toward a stairway leading up toward a giant gear-like object sitting atop an outcropping of rock. At the foot of the stairs sat the Marker Switch. I examined it carefully. Then, on a whim, I flipped it up. It clicked, but nothing happened.

From there I climbed the stairs to the base of a round, solid building. Marble. I'm no architect, but I had to admire the classic beauty of this structure. Down the walkway to my left I saw more stairs running up to the front entrances of the buildings. But I decided to veer right first, up the curving stairway.

At the top sat what looked to be a huge, sunken gear.

## sunken gear

As I approached the giant gear, I saw another Marker Switch at its base. Again, I flipped up the switch. Again, nothing happened. The huge gear sat motionless, making no sound.

I did a quick survey.

Fig. 13. The sunken gear and its Marker Switch



# realMYST: The Adventure Becomes Real

To my left, across a ravine, sat a small dome-topped rotunda. To its right, a central peak rose sharply, towering over the island. At its top squatted



some kind of cylindrical structure—a watchtower? Some sort of observatory, perhaps?

I saw no telescope slot, though. Nor did I discern any pathway up.

Fig. 14. The rotunda and the cylindrical structure atop the peak at left—what is it? How do I get up there?

## catherine's note

I climbed down from the gear to the walkway, then walked past the rotunda to the other stairway. As I began to climb it, I found a sheet of paper, crumpled but intact, as if tossed down minutes before. I looked around. Nothing moving. Not a sound. Maybe ghosts live here. Maybe I'm in a parallel dimension.

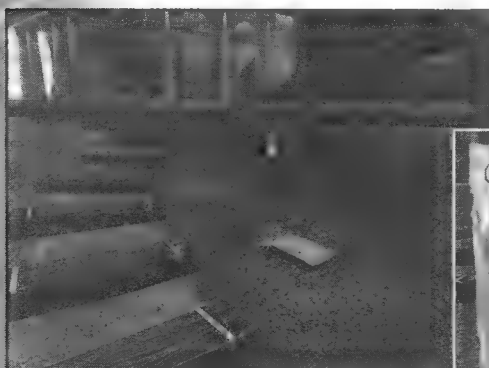
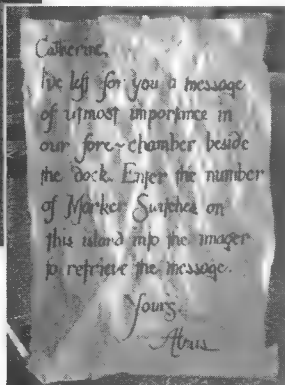


Fig. 15. A note by the walkway—from Atrus to Catherine.



Atrus? Catherine?  
Interesting. I know about the dock forechamber, the imager. And I've seen two of these Marker Switches already. From now on I'll be sure to note each new one I find and where I find it.

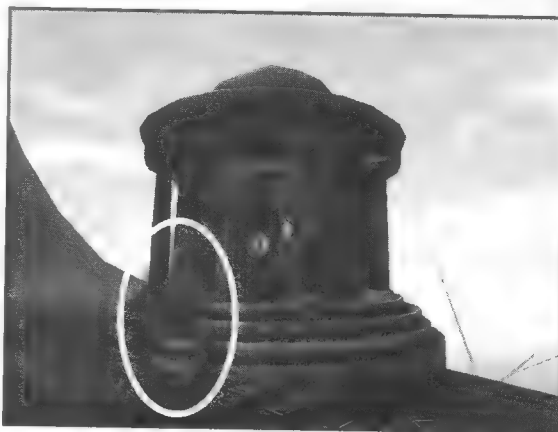


I'd like to see this "message of utmost importance."

## The planetarium

Next, I came to the entrance of the small rotunda. Finely dappled gray marble, wooden door, some sort of ornate, gilded doorplate. To its left, another Marker Switch, the third. I flipped it up again. Wondered what the heck I was doing.

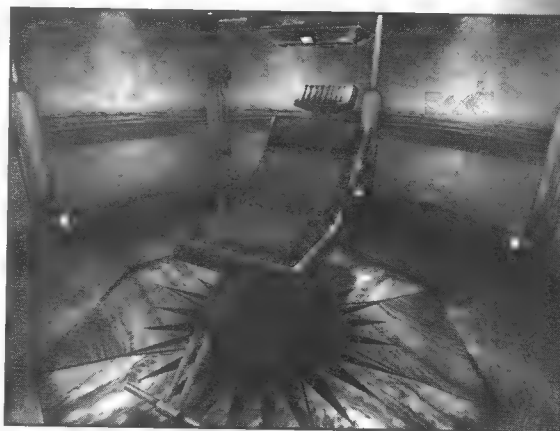
Fig. 16. Here's Marker Switch No. 3 (circled), just outside the small rotunda.



The door was heavy, solid oak, but it opened easily enough. Inside: the room was well lit, with some sort of deep-hued chair in its center. Full-grain leather, made with serious craftsmanship, like everything else on the island. Have to admit, though, unpleasant flashes of dentistry flitted through my mind.

Fig. 17. The planetarium chair.

Then I noticed something glowing blue just to the right of the doorway. Kind of big for a light switch. I gave it a try, then looked up. Stars. A planetarium! What a sight. Gorgeous.



# realMYST: The Adventure Becomes Real



Fig. 18. The chair's control panel—significance of the date?

I went back to the chair and sat in it. Above, I noticed what looked like some sort of amazing control panel. I pulled it down, examined it. It had readouts for date and time, and what seemed to be an activation button. A constellation of stars dotted the view screen.

I was tempted to make some random entries to see what happened. I entered my birthday. The button started flashing with the first entry. I pushed it. The view screen panned across the star field and centered on another constellation. Some kind of star charting device! I could play with this for hours if there weren't so much remaining to be explored. I moved the panel back into place.

I left the room and reluctantly shut the door.

## The Library



At the walkway, I went right. Ahead sat a truly impressive, Parthenon-style columned structure with an open door. I remembered it from the Myst book's flyover approach. (In fact, I snapped a photo then, which I'll put on this page.)

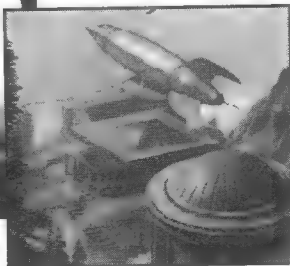


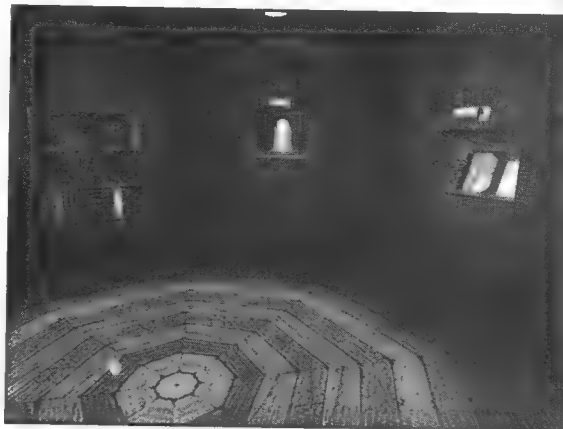
Fig. 19. The library, above and front.

I stepped into a huge, octagonal room, all burnished wood, made with exquisite craftsmanship. The detail was astounding. Straight ahead, the centerpiece of the room—a three-tiered bookshelf.

A library. I thought of the *Myst* book that got me here. And I remembered its references to a library filled with portals to other worlds, other ages. This must be it.

I stared at the shelf in front of me.

Fig. 20. The library interior: bookshelf, odd painting of doorway, blue book with blue page.



My instinct was to grab books, rip them open, put my hands on the pages, read, devour. But for some reason, I didn't. Something told me this place was the beating heart of *Myst*. It would be better to culminate my exploration of the island here.

I contented myself with a quick survey. Two paintings—one of the doorway, looking out. A fireplace. A schematic map of the island. Two large books on display, one blue and one red, each with a like-colored page next to it.

Then I left.

## The mystery craft

Outside, on the far side of the library, sat an odd blimp-like craft, parked at the end of a meticulously constructed walkway. I approached. Wind whistling. To be honest, it looked like a big lawn dart. Did it fly? Or go underwater, like some sort of submersible?



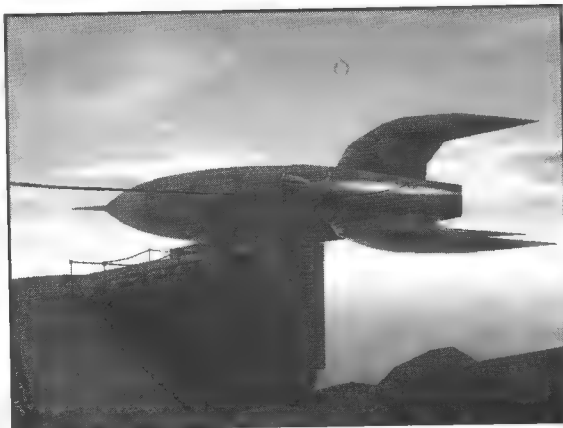


Fig. 21. The mysterious craft –hooked to a power source? Note another Marker Switch by its hatch.

As I approached the craft, I noticed a power line running to it. The door wouldn't open. I flipped up another Marker Switch, No. 4. Tried the door again. Nothing. I decided to follow the power line to its source. Headed back down the walkway, I noticed a ladder leading up the brick tower that supports the power line.



Fig. 22. This brick tower supports the craft's power line.

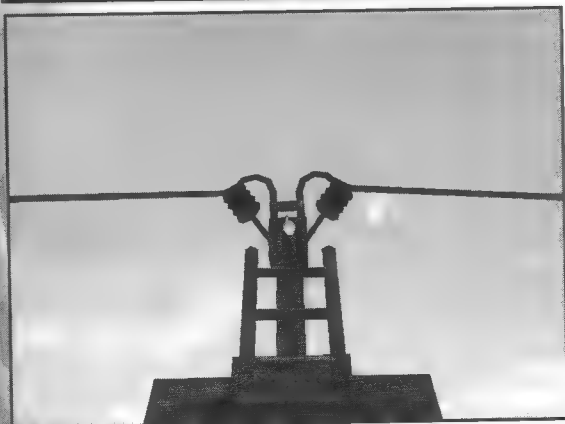


Fig. 23. The breaker switch atop the brick tower.

Without hesitating, I climbed the tower. At the top, a switch. Looked like some kind of circuit breaker. No use tripping it, though. There was no power humming in the wires. No wonder the craft's door wouldn't open.

## pillar walkway

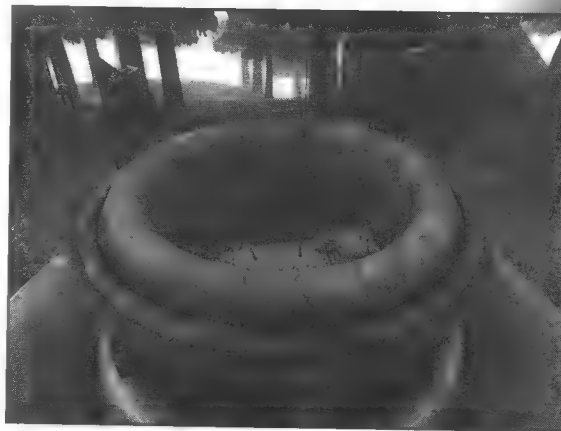
Fig. 24. The pillar walkway.

I crawled back down the brick tower, climbed up to the main path, and veered right between two rows of pillars. Ahead, a small basin. Bird bath? But when I looked in, I saw a miniature replica of the sunken boat by the dock—exposed crow's nest and all!



Fig. 25. Odd miniature of the sunken ship.

Just behind and to the left of the basin was another Marker Switch—No. 5—which I flipped up. Dead ahead, in the distance, I could see a large clock tower.



Before moving on, I examined the odd assortment of pillars and markers lining the path. At the base of the first pillar on the left, I noted a marker inscribed with a bird icon. When I reached out to touch it, it clicked and hummed...and the icon turned green.

I touched it again, and it clicked back to red.



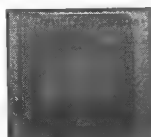
Fig. 26. The bird pillar—first one on the left side of the path.

All the other markers exhibited the same phenomenon. Here's a list of the marker icons, listed in order, on each side of the path heading away from the library:

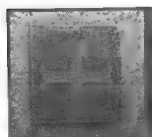
## The marker icons

### left-side images

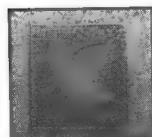
bird



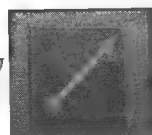
cross



leaf

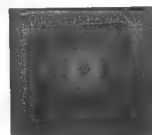


arrow

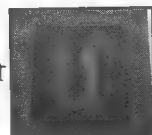


### right-side images

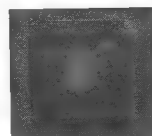
eye



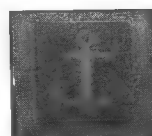
serpent



insect



anchor





As I walked along the markers on the right side, I noticed a power line (the one connected to the lawn-dart craft) strung along a series of brick supports running parallel to the path. They skirt the cliff's edge and end at a squat brick building.

Fig. 27. The power line runs to this brick structure at left—a generator housing.



Fig. 28. Another ladder to another breaker switch atop this last brick tower.



I took a few steps down the path. Twin monarch butterflies flew past—beautiful, idyllic. Then I went right, to the cliff's edge. Worked my way around the last brick tower.

A ladder ran to the tower's top. I climbed it, and, not surprisingly, found another circuit breaker trip switch there.

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## generator

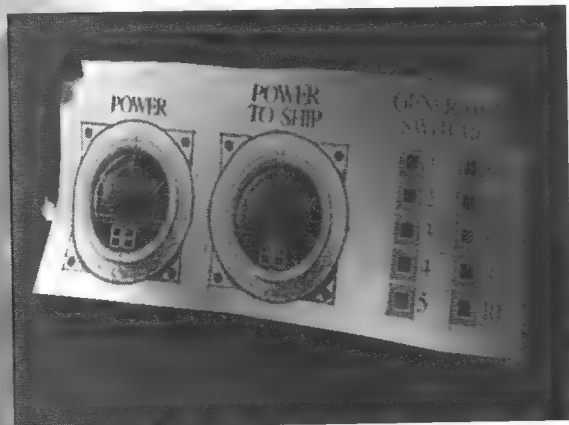
I climbed back down and carefully worked my way back around to the front of the brick building. Because the power lines ended here, I assumed the structure housed a generator plant of some sort. Before entering, though, I flipped up the Marker Switch just to the left of the entrance. Sixth one so far. I still wish I knew what I was doing.



Fig. 29. The generator control panel.

I stepped through the brick entry, down winding stairs—dank, musty, extremely eerie. At the bottom, a door. No knob or latch, but I found a button just to the left. I pushed the button, the door hissed open, and I entered a small control room.

The room's plate glass window overlooked a cavernous power plant, with rows of huge generators stretching off into the darkness. A control panel sat just below—a pair of gauges, two rows of buttons.



I fought the urge to just mess around. *Don't want to blow up anything.* Instead, I turned to go. As I left, I discovered a chart tacked to the wall just to the right of the door. I post it here as Fig. 1-30.

Fig. 30. Control chart—but what does it mean?

Power to Ship—could that “ship” be the mystery craft next to the library? The schematic drawing of generator switches obviously referred to the two rows of buttons on the control panel behind me.

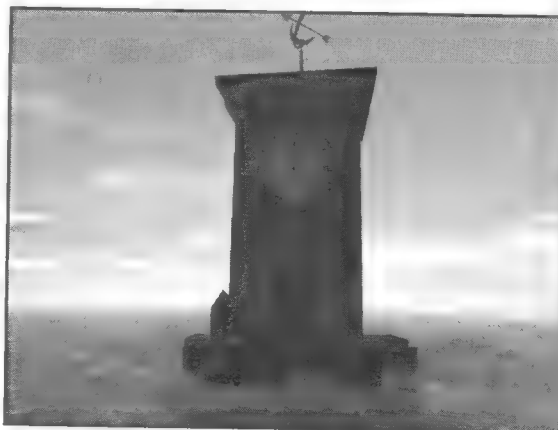
I hurried back upstairs.

The fresh air felt good in my lungs. I turned right to head down the path toward the clocktower.

## The clocktower

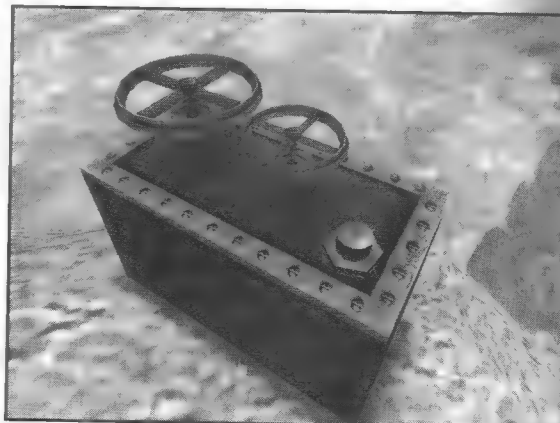
As I got closer, I could see that the clocktower was actually offshore. It sat on a gear-shaped platform—definitely a gear motif on this island. The hands indicated 12 o'clock. Just below the clock face was a large door carved in the tower. I could also see another Marker Switch (No. 7, I noted) to the left of the door.

Fig. 31. The clocktower—  
how do I get to it?



I thought about wading or swimming across, but a closer look revealed a nasty riptide swirling around the sunken gear-bridge. There must be a way to raise the bridge.

Fig. 32. The control box crank-wheels move the clock hands. But what does the button do?



# realMYST: The Adventure Becomes Real

On the shore, I found a control box—two crank-wheels and a red button. Each turn of the large wheel moved the clock's big hand forward in increments of five minutes. Each turn of the small wheel moved the clock's small hand forward in increments of one hour.

I pushed the button. Nothing happened.  
I turned and headed back toward the library.

## log cabin

As I trudged up the bucolic path, I caught a glimpse of something nearly hidden by foliage to my right. There, tucked among the trees, sat a rustic log cabin. Easy to miss. And just to the right of the front door: Marker Switch No. 8—which, as usual, I flip up.



Fig. 33. The log cabin.

I opened the creaky door, entered the room. Straight ahead hunkered what appeared to be a gas furnace with a hydraulic pressure gauge on the front. To the right, a large red wheel. A valve? To the left, an illustration of a tree trunk rising from a brick platform.



Fig. 34. The gas furnace and its wheel valve.

I pulled down on the right side of the wheel, turning it clockwise. A low hiss began, grew louder. The smell of gas became unmistakable. The more I turned the wheel, the louder the hissing grew. But I could see no flame



in the furnace box below the pressure compartment. Looking closer, I noticed a pilot light box—unlit.

Anybody got a match? Not me.

I quickly turned the wheel counterclockwise, shutting off the gas. Maybe if I find a source of flame on this island, I'll return and give that pilot light a try. I turned back and saw, just right of the door, a safe in the wall, with a handle and a three-number combination lock.

Fig. 35. The cabin safe.



## The giant tree

Just for fun, I thought I'd stroll in the woods behind the cabin before heading back to the library. I slipped between the first couple of trees to the right of the door, then rounded the cabin. To my surprise, I found myself facing the tree and platform depicted in the illustration next to the furnace inside.

Fig. 36. The big tree and its odd platform.

The tree was huge; it towered far above the others. I remembered it from the *Myst* book flyover. But standing at its base, looking up, was an almost religious experience. I examined it carefully, but it appeared to be simply a tree in a platform.



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Why? I returned to the path, walked back to the dock, and sat down to start this journal.

And that's where I am now.

At this point it strikes me—I think I've found all the visible Marker Switches on this island. Eight in all. More may be hidden, but I want to try this number in the Dimensional Imager. Maybe I can retrieve Atrus's message to Catherine now.

## Dock forechamber: The Imager

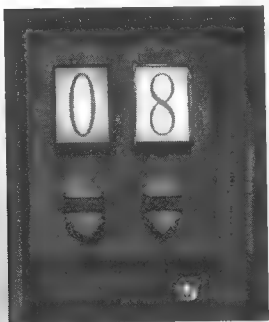


Fig. 37. This code activates the message from Atrus.

I entered "08" in the imager control panel, and it worked! The message was pretty unsettling, though. A man appeared, speaking (as in the note) to his beloved wife, Catherine. So this is Atrus!

In the message he says he has to leave quickly, something terrible has happened. Someone has destroyed most of his books. Says in a shocked tone: "It's one of our sons!" He suspects Achenar, but doesn't want to leap to conclusions; he says he'll "find him and Sirrus as well." Atrus adds that he has removed the remaining undamaged books from the library and placed them in what he calls "the places of protection."

At this point it seemed I'd seen all I could see of the island.

## The library

So, the library. Given my remarkable experience with the Myst journal, I felt the books themselves might hold answers. Indeed, books seemed central to this island's mystery.

I entered with anticipation. The entry room was big, but not big enough to account for the building's exterior size. I suspected back rooms, but I saw no access. So I headed straight for the bookshelf, determined to be systematic about my exploration.

## The books

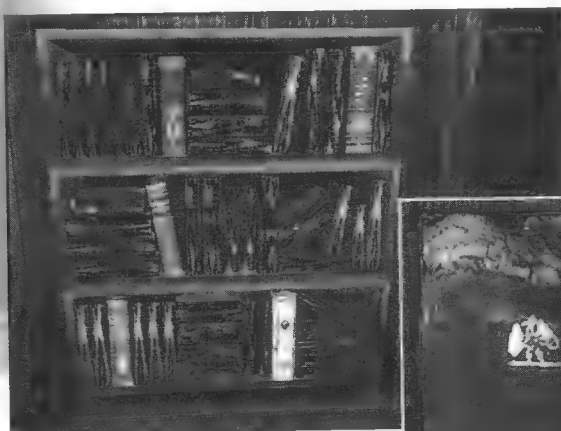


Fig. 39. Many books on the shelf are burned.



I started at the top, working my way down, book by book. It was shocking. Most of the books were destroyed. Horribly charred, burned beyond reclamation. Exactly as Atrus had said in his message to Catherine. But I found six that were spared.

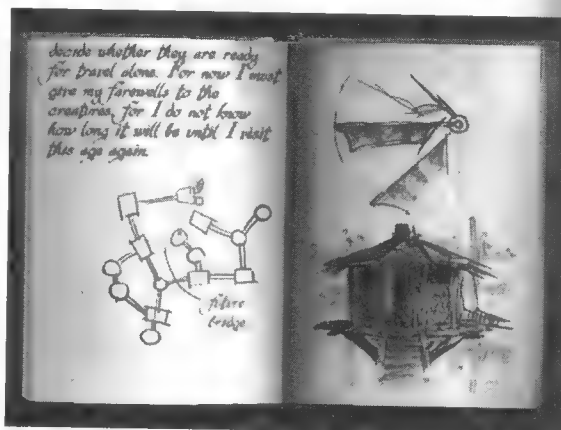


What follows is a brief catalog of what each contains:

### channelwood age journal

The first intact tome was a green and red book, top shelf, far left. A journal. Same handwriting as the Myst book. The writer opens with talk of something he calls the Channelwood Age. He speaks of monkey-like people, tree-dwellers. An entire tree village, in fact, described as rising from the ocean itself.

Fig. 40. The Channelwood journal—  
a tree village?



This journal also mentions his wife, Catherine, and his sons, Sirrus and Achenar. Clearly, the journalist is Atrus. Pages of fascinating discussion of the age—its history, legends, and so on. It ends with a diagram of what looks like a community of huts connected by walkways or bridges. (See Fig. 1-40.)

### stoneship age journal

The next intact book was a blue and red one at the far right of the top shelf.

It seems at first a fairy tale—the story of three boys, Emmit, Branch and Will. But then the narrator, Atrus, enters the story, speaking of a “newly created age” and something called The Art. Various sketches of gadgets: a blinking light, a submersible lamp. Also, there is talk of building a lighthouse, powering up a generator, and the like.

Then a map-like overview labeled “Stoneship Age—bird’s eye view.”

# realMYST: The Adventure Becomes Real

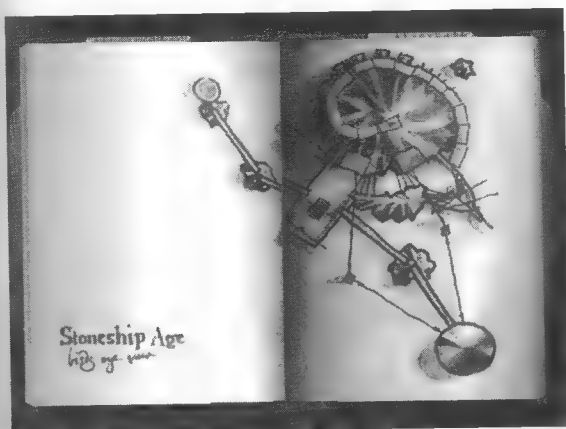


Fig. 41. From the Stoneship journal.

The journal closes with sketches of eight major constellations that Atrus has observed. Paging through them fired a spark of recognition. Each matched one of the marker icons at the base of the pillars just outside!

I took photos of all eight, hoping to catch a glimpse of them myself in the night sky of Myst. I'll insert the snapshots later in this journal.

## selenitic Age journal

After a batch of burned books I came to a blue book tilted on the middle shelf.

This one speaks of an age full of horrible cataclysm, meteoric fireballs, chasms, underground caverns. It also speaks of Sirrus and Achenar, left behind in Channelwood. At times the writing fades in and out, which the writer later notes

After some sketches of valves, a radio dish and a drawing of the mystery craft outside, I came upon something most interesting: a sketch of a keyboard with a numbered sequence of five notes. No doubt important in some way, so I snapped a photo and tucked it into my carrying case.

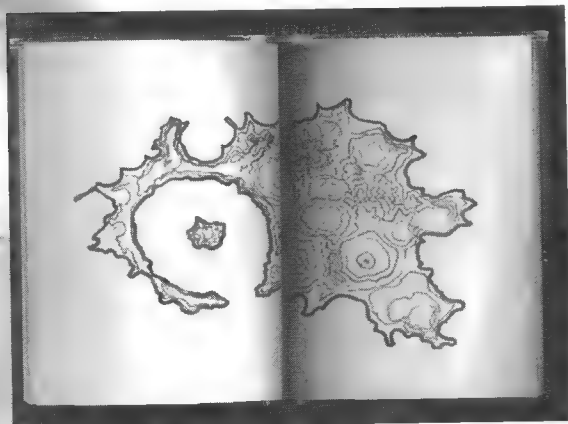


Fig. 42. Map of Selenitic island?

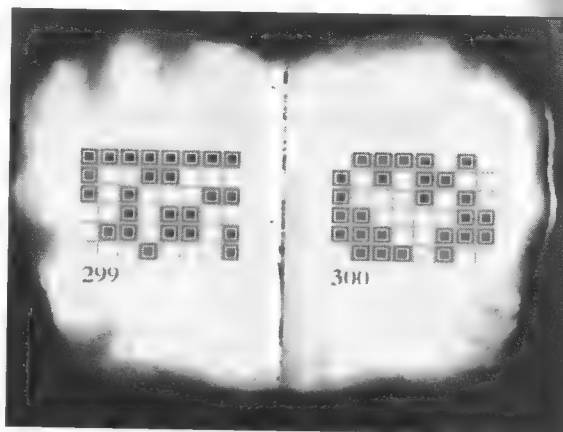
Finally, on the last page, a sketched topographical map of the Selenetic island—see Fig. 42.

### The pattern book

One of the burned books was still readable. I found it at the far right on the middle shelf.

It contains some 300 different patterns of black squares on a 6 x 8 grid.

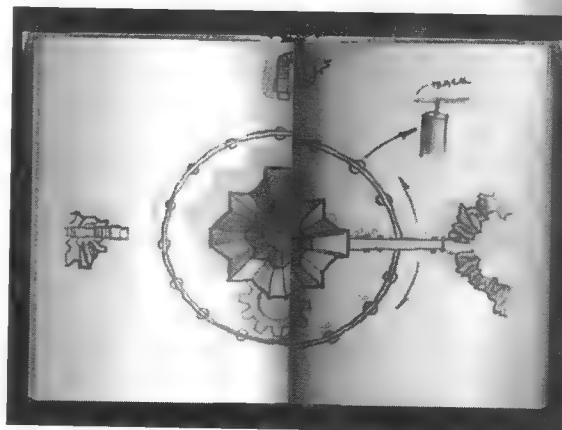
Fig. 43. The Pattern Book—  
what is it, really?



A puzzle book? Or code book, maybe. But for what? I put it back on the shelf.

### Mechanical Age journal

Fig. 44. Overhead map sketch of the  
Mechanical Age fortress.



The next unburned book had a black cover and sat on the left side of the bottom shelf. Its subject: a Mechanical Age, a land of dark gray skies tinged yellow by flashes of lightning. Tales of a once-beautiful city, surrounded by three hills, sinking into the sea after destruction at the hands of enemy "black ships." Atrus decides to provide a fortress of defense, and returns with his two sons. The finished structure apparently sits on the three original hills, which are now islands.

# realMYST: The Adventure Becomes Real

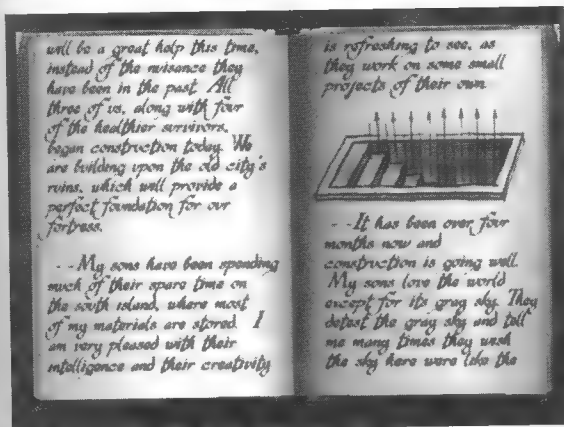


Fig. 45. The sunken staircase mechanism.

Again, sketches dot the book. One depicts a sunken stairway that can rise to a flush surface. There's also a diagram of the fortress itself. Ingenious. A track on pillars surrounds it.

## Rime Age Journal

The white spine of the final intact book gleamed from the right side of the bottom shelf.

This one speaks of an icy, silent, desolate Rime Age, where "intricate feathers of ice ... fall from the sky." The writer—again, I assume it is Atrus himself—speaks of crystals and geodes, tunnels, mysterious lights, and the distant cries of unseen creatures.

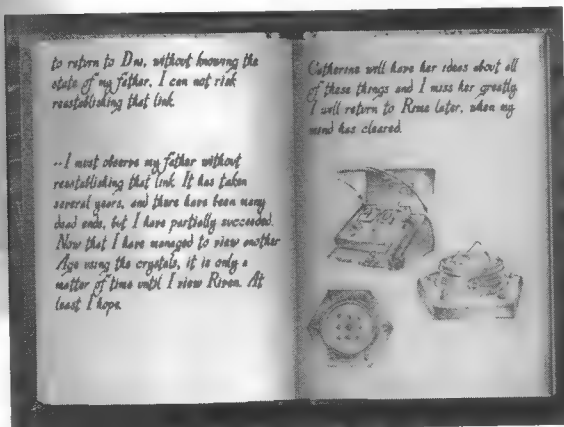


Fig. 46. From the Rime Age journal.

Later pages refer to the destruction of a location called D'ni. The writer mentions his people and "our lost city," which he wishes to rebuild.

Finally, he writes of an attempt to trap his own father in Riven—another age, no doubt—and of a "link" between D'ni and Myst. His father seems to fill him with fear ...



The final page includes sketches of the Dimensional Imager set to 40, the Topographical Extrusion Test 3-D image, and an overhead of the imager.

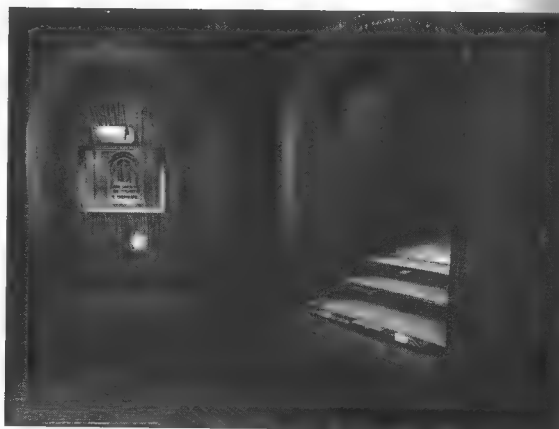
## The paintings

All the other books were blackened shells. So many lost ages, a real crime.

On either side of the bookshelf hung paintings. The left painting depicted a stairway leading through an arch like the ones carved into the wood paneling of the room. When I looked closer, I noticed that each “stair” appeared to be a bookshelf, much like the ones just to the right.

Fascinated, I reached out to touch it. The painting swirled and the actual bookshelf to the right dropped and receded—revealing the very passageway depicted in the painting!

Fig. 47. The staircase painting (left) triggers the bookshelf mechanism (right).



Behind me, at the same time, the entrance to the library sealed shut.

I wanted to complete my examination of this room before exploring any secret chambers that might lie at the passageway's end. So I approached the other painting, the one to the right of the bookshelf—a representation of the library's open doorway.

Again, when I touched it, a swirling change. The bookshelf rose up to its original place, and the library door slid open.

# realMYST: The Adventure Becomes Real

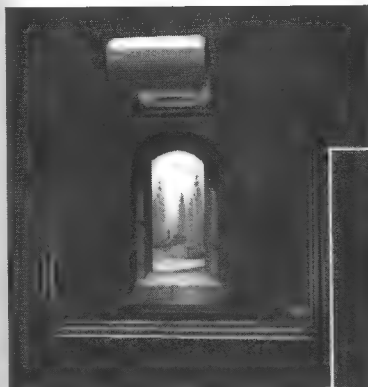
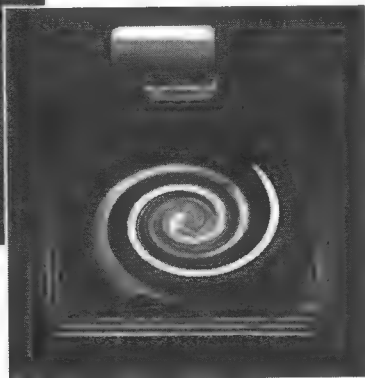


Fig. 48. The paintings swirl—technology or magic?



At this point, I decided to take nothing for granted on Myst Island. I scanned the rest of the room. Sitting apart from the other volumes—two books, one blue and one red. Alongside each, a page of matching color.

## The Red Book

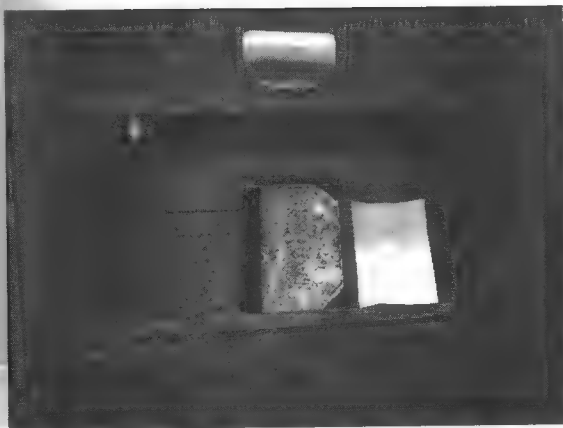


Fig. 49. Red book, red page.

I went to the red book first, opened it. Another active picture flickered on the right-side page, full of static, then went black. I set down the book and picked up the red page. It obviously belonged to the book, so I slid it in and felt a small but distinct jolt of

energy. When I reopened the book, the blackened illustration on the right side of the page filled with static again—and came to life!

A young man asked, “Who are you?” and began demanding more red pages. At first I thought it was a transmission of some sort. But, oddly, he seemed to see me. Perhaps the book is a two-way communications device. Yet I can’t shake the unsettling notion that he’s actually *inside* the book.

Fig. 50. Could this be SIRRUS, son of Atrus and Catherine?

At one point, he said something like "I am SIRRUS." Could this be the son mentioned by Atrus in his journals and his imager message? I couldn't make out much more, but I got a good dose of his attitude. Kind of formal—almost arrogant—and curt.

I thought, *I'd be impatient, too, if I were in a book.*

Then I remembered. I *am* in a book.

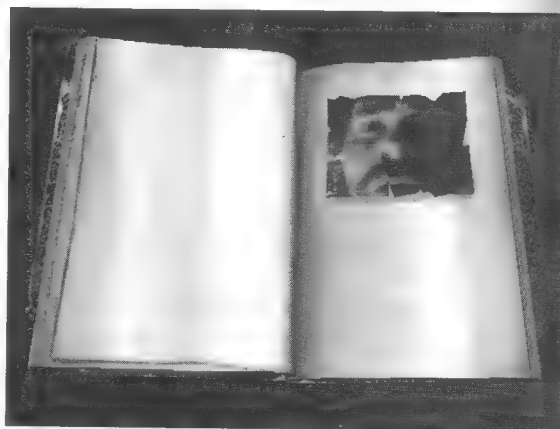


## The Blue Book

The blue book's transmission was similar. Another young man struggling to see and hear me. Obviously distressed, the fellow suddenly looked up and called out, "SIRRUS? Is that you?"

Fig. 51. And could this be Achenar?

He seemed to see me then. When he realized I was a stranger, he began imploring me to "bring the blue pages." More heavy static marred the transmission, but I could make out a phrase or two—something about "forever and ever" and repeated demands for these blue pages.



# realMYST: The Adventure Becomes Real

If the red book fellow is indeed Sirrus, might this be the other son of Atrus, Achenar?

Are they trapped in these books?

Can I release them? If so, how?

## The fireplace

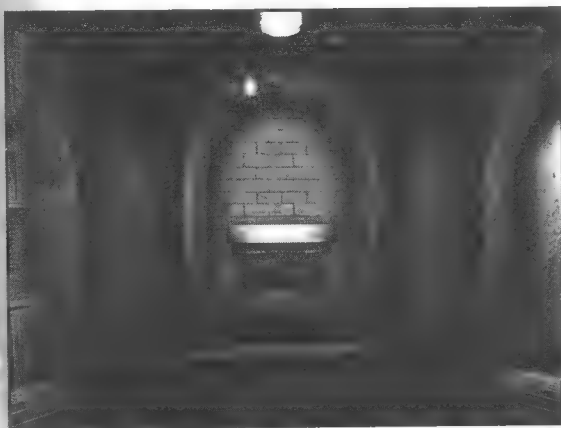


Fig. 52. The library fireplace.

Next, I examined the fireplace.

Seemed normal enough, until I turned around to get out. A small red button nestled, nearly hidden, to the left of the opening. When I pressed it, a door dropped shut in front of me.

In a panic, I reached out to push the door open—and a small square indentation literally grew from the spot I touched! The surface felt cold and yielding, like mercury. I touched it again and again, watching the squares leap to life, forming a pattern.

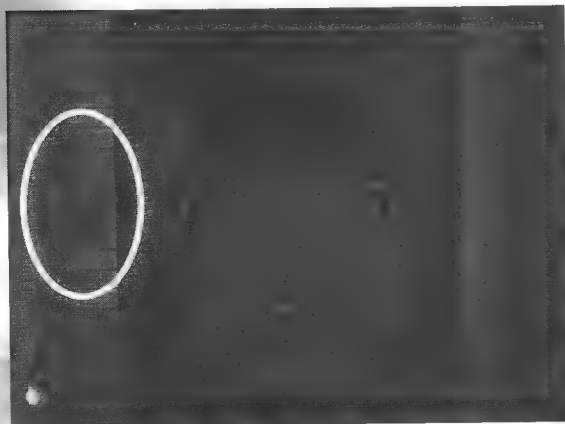


Fig. 53. This button (circled) controls the fireplace door. What's the purpose of the strange grid mechanism on the inner door?



Suddenly, I remembered the Pattern Book on the center bookshelf. I checked the door. Squares. Six-by-eight grid. Exactly. Some kind of pattern access code. But access to what?

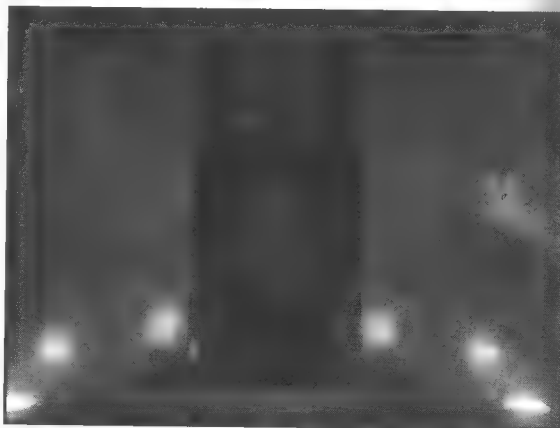
I thought of entering each of the 300 patterns, trial and error. Then I thought better. When I pushed the red button again, the squares disappeared and the door jerked open with a pneumatic hiss.

## The observatory

I was ready now to explore behind the bookshelf.

I went back to the bookshelf painting and touched it. Then I stepped back as the secret passageway reopened. I followed the twisting corridor until I reached an open chamber.

Fig. 54. The library elevator.  
Why is it hidden?



There sat an elevator. I opened its door and entered.

An indicator light above a button told me I was at the "Library." I pushed the button, trusting to fate, but nothing happened. Then, on a whim, I shut the door and pushed the button again.

I felt the car rising.

When it stopped, I opened the door. The indicator now read "Tower." Could this be the building I'd seen on the high peak overlooking the island? Dead ahead was a metal ladder with an open book insignia centered on the wall behind it.

## realMYST: The Adventure Becomes Real



Fig. 55. Ladder with open book insignia leads up to a platform and viewing slot.

I climbed the ladder and found an observation deck with an open viewing slot. But a solid granite wall blocked the slot's view. I climbed back down and peeked behind the elevator—another ladder on the opposite wall, this one framing a key insignia.

I remembered Atrus's words to Catherine on the Dimensional Imager: "If you've forgotten the access keys, remember the tower rotation." Does this tower rotate? If so, how?



Fig. 56. Ladder with key insignia behind elevator—access keys?

I climbed the ladder, and again there was nothing but pure granite wall at the top. Most curious. Again, I wondered if there was some way to rotate the slot?

I returned to the elevator.

And here I sit now, staring again at the open book insignia on the wall. These symbols seem to suggest that the key to this observatory can be found in certain books.

I should return to the library.

## The map

As I entered the library, it struck me that there was one element of this room still unexamined—the map.

Touching it activated an illuminated overlay. I looked closely. Diagrammatic line drawings of island structures! Each seemed to correspond to locations at which I'd flipped up Marker Switches. The only missing structure was the clocktower—but I hadn't flipped that Marker Switch because I couldn't get to it.

Fig. 57. When activated, the library map reveals MYST Island structures where Marker Switches are flipped up.



I decided to see if the Marker Switches had anything to do with these illuminated map features. I went out and flipped off the Marker Switch by the basin. Returned, looked at the map. Sure enough—no diagram for that area. I went back out, switched it on again. When I returned, the diagram for the area was re-illuminated. Clearly, the Marker Switches activate some sort of holographic mapping grid.

Looking closer, I noticed that the icon for the observation tower behind the library was flashing. As I reached out to touch the flashing concentric circles, a beam of light shot from the icon and began to sweep in an arc around the map. The words "Tower Rotation" appeared at the map's bottom. I noticed that the beam stopped its sweep when I withdrew my hand ... and I heard a powerful mechanical rumbling.

The actual observation tower was turning on the hill!

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I touched the flashing button again and watched the beam turn red as it passed over each of the Marker Switch locations. I decided to rotate the beam over the object I'd found most interesting thus far—the mystery craft at the upper right of the map.

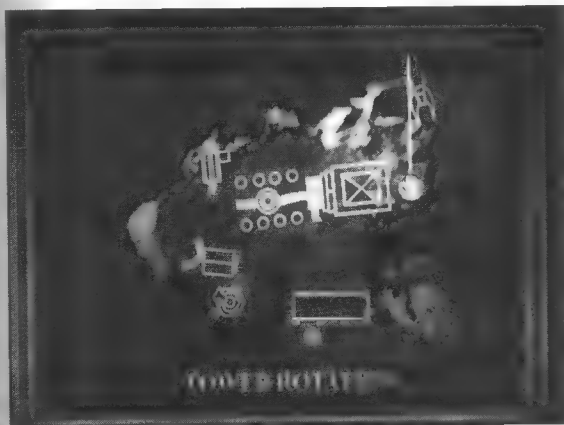


Fig. 58. When I rotate the map beam over the mystery craft icon, the beam changes to red, as if locked in.

I listened to the tower rotation again, then hurried back to the observatory.

the observatory

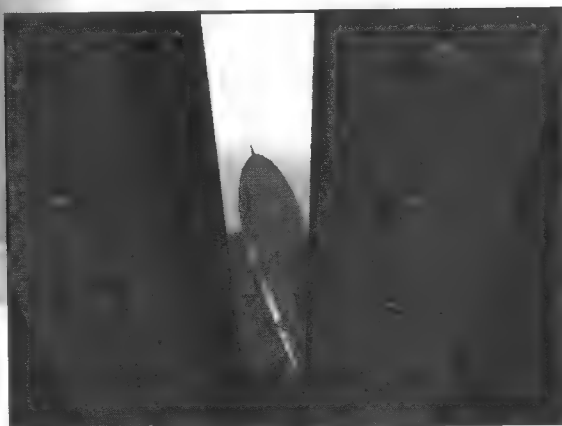


Fig. 59. The viewing slot centers on the ship!

Sure enough, the viewing slot revealed a breathtaking view of the mystery craft.

But what did that show me? I decided to check the opposite ladder (the one with the key insignia). This time, at the top, a gleaming metallic plaque had been uncovered, engraved with the phrase "59 VOLTS."



Fig. 60. Tower rotation reveals this plaque atop the key ladder.

I immediately thought of the Power to Ship gauge in the cave beneath the brick generating plant, and those two rows of generator switches. I jumped in the elevator and returned to the library. Then I used the door painting again to reopen the front entry.

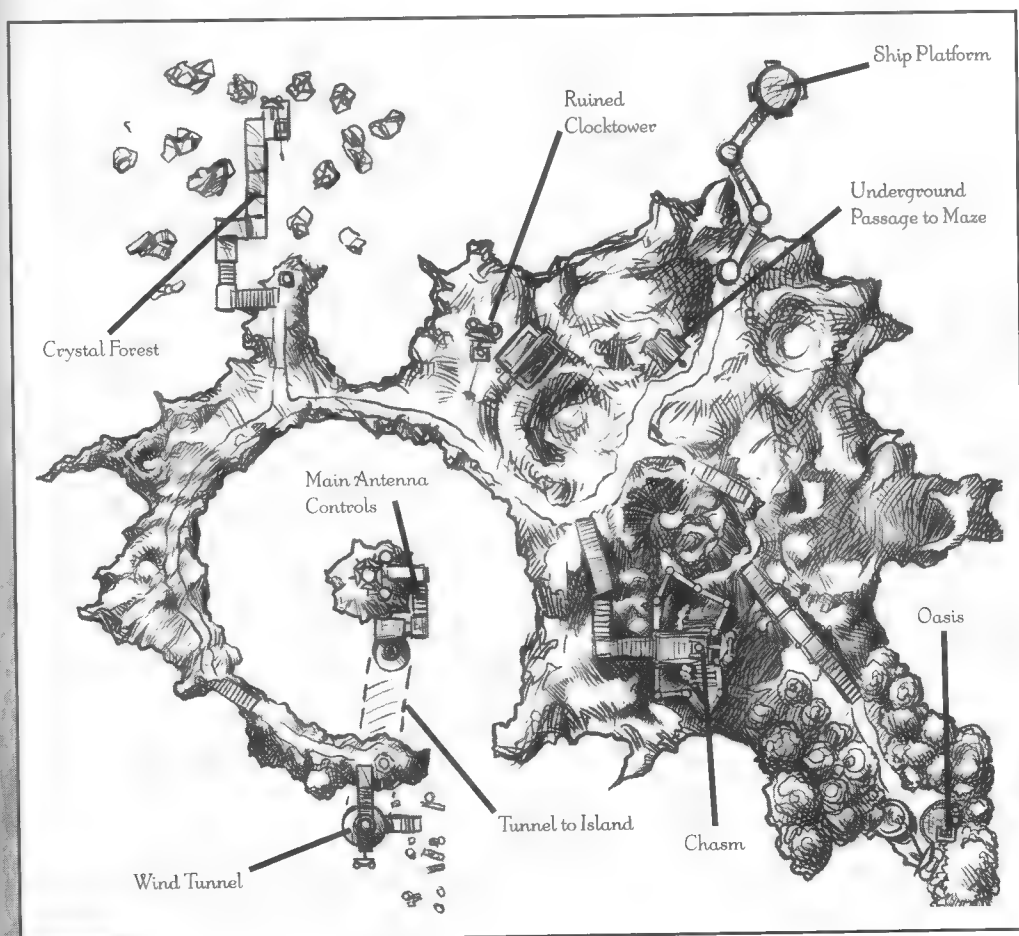


# realMYST: The Adventure Becomes Real

## The selenetic Age

I sit in a small oasis in one of the most godforsaken places I have ever seen—an island, shattered by volcanic activity. Atrus's Selenitic journal on Myst Island spoke of "falling meteors" and "horrible desolation." Here it is, just as described.

Let me sketch a map of what I've found, and then bring my own journal up to date.



## ship activation

Here's how I got here.

On Myst Island, I exited the library, walked down the pillar-lined path to the generator building, and descended the tunnel to the control room. My guess: The mystery craft needed at least 59 volts of juice to power up. I figured I'd just hit a bunch of buttons and then go open the craft's door.

I should have known it wouldn't be quite that easy.

### generator control room

Looking to get 59 volts from the generators, I worked down the control panel's left row, pushing buttons and jotting down the voltage increases —10, 7, 8, 16, 5. Now I was up to 46. I went down the second row —1, 2, 22—which put me at 71. Suddenly, the Power to Ship gauge at right shut down.

When I turned off all generators and started over, the Power to Ship gauge stayed at zero.

Fig. 61. Too much voltage shuts down power to ship!



Had I blown a fuse somewhere? I remembered the switches atop the brick towers. I'm not an electrician, but I've tripped circuit breakers before.

I decided to throw the circuit breaker switch just outside. But first I pushed the last two generator buttons, noting the voltage of each —19 and 9. Then I shut down all 10 generators. I realized that I'd have to come up with exactly 59 volts, or I'd trip a circuit breaker again.

### The breaker towers

I climbed the tunnel stairs and left the building, doing some quick mental arithmetic to find voltage combinations that worked.

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I climbed the tower ladder and threw the switch. When I returned to the control room, the Power to Ship gauge still wouldn't move.

I figured I must have thrown the other switch, so I proceeded to the other breaker tower—the one near the ship. I climbed up and threw the switch. I trekked back to the control room and, sure enough, the Power to Ship gauge worked.



Fig. 62. Sound cues at bottom of breaker towers.

generator control room

Back in the generator room, I tried my combination:

My Voltage Combination

LEFT ROW

one (10v)

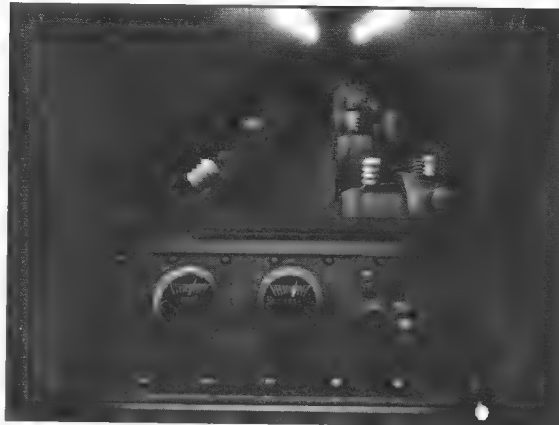
three (8v)

RIGHT ROW

three (22v)

four (19v)

Fig. 63. Here's how I hit exactly 59 volts –note the lighted buttons.



As I headed back to the ship, I could hear power humming in the wires. This time the ship's door slid neatly open when I touched it.

### The ship

Inside, a beautiful pipe organ gleamed to the right, topped by a ticking metronome. To the left was an odd control device with sliders that, when moved up or down, traversed a scale of musical notes. When pulled, the device's handle triggered the five-note sequence set by the slider positions. A round view screen was inset just above the controls. I tried a few slider combinations, but nothing happened.

Fig. 64. The ship's pipe organ.



Then I remembered the five-note sequence sketched in the Selenitic journal in the library. Five notes. Five slider bars. A musical code! Clever. I was glad I'd photographed the page. (I attach the photo as Fig. 65 here.)

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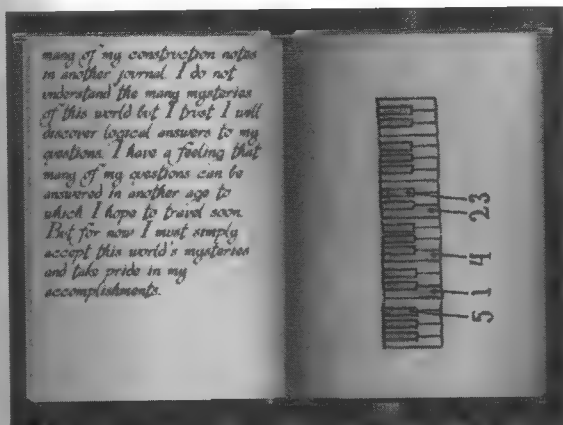


Fig. 65. Here's the shot I snapped of the keyboard sequence from the Selenitic Age journal in the library.

I went to the pipe organ, fingered the first note in the sequence, then hurried back to the sliders. It took a couple trips back to the pipe organ (and a good ear) to get the sliders positioned to the proper code. See Fig. 1-66 to see what it looked like when I got it right.

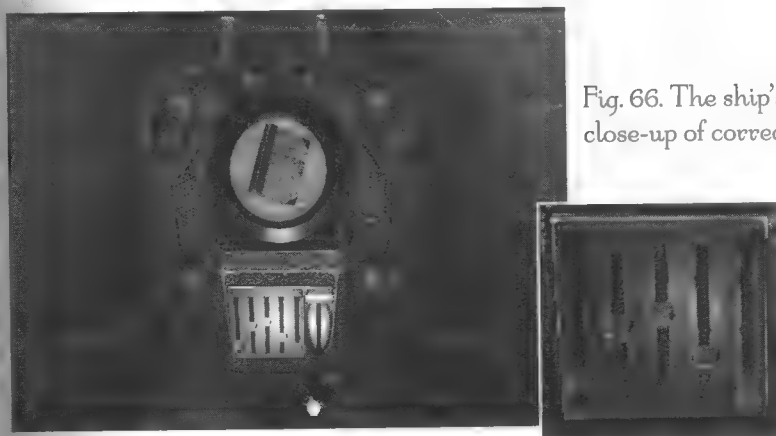


Fig. 66. The ship's portal mechanism with close-up of correct slider settings.

I pulled the handle, and the view screen came alive with the image of a floating book. By this time I knew what to do. Touching the portal image, I watched it transform into a flyby of a desolate-looking island. Then I laid my hand on it, and all went black—signaling my transport to the Selenitic Age.

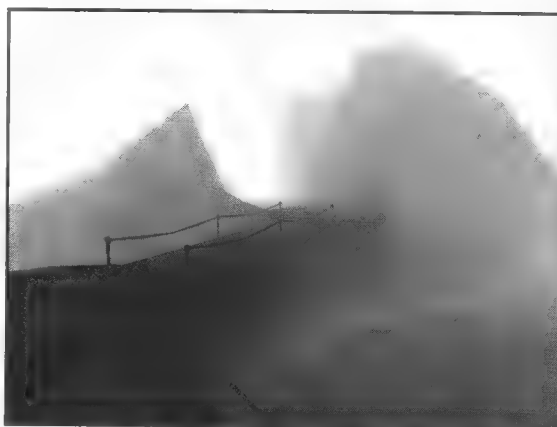


## selenitic Age: Arrival

The “flight,” if you can call it that, was instantaneous. On arrival, I stepped out of the ship. Water lapping. Gentle roar of surf. A hint of sulfur in the air. The ship’s landing platform sat out in the sea. A walkway ran from the ship into a shroud of fog. I moved down the ramp.

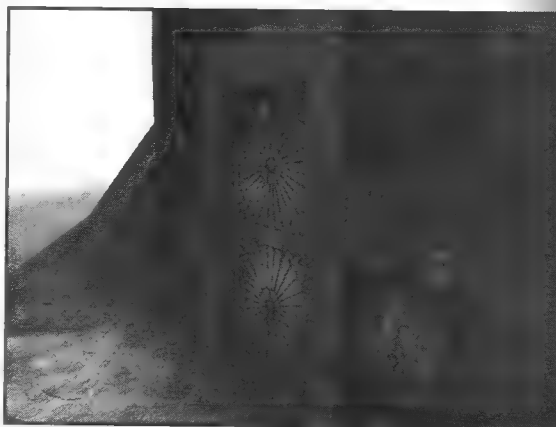
Up ahead—a barren, lifeless world. Burned out. Ashen.

Fig. 67. Here’s my point of arrival in the Selenitic Age.



The first structure I found jutted from the rock face on the right. Some kind of portal, its door sealed shut.

Fig. 68. Entry structure? And another slider-bar sound code!



I remembered the “vast underground cave system” mentioned in the Selenitic journal. Could this be a passage to it? But the door was locked by another five-sound code, keyed again by slider bars. I slid a bar up and down a few times, listening. Interesting sounds—some mechanical, some natural.

Where to find this sequence? I began to explore.

# realMYST: The Adventure becomes real

## chasm

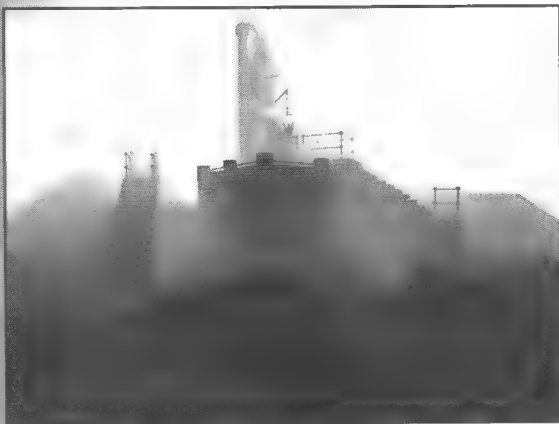


Fig. 69. Stairs at right lead to chasm, stairs at left to oasis.

Just down the path I found a pair of brick stairways. The one on the right ran up to a tower platform with what looked like a radar antenna dish on top. I climbed to the platform. I found a podium with a golden plate. An etching on the plate depicted wind or heat rising from a jagged opening.

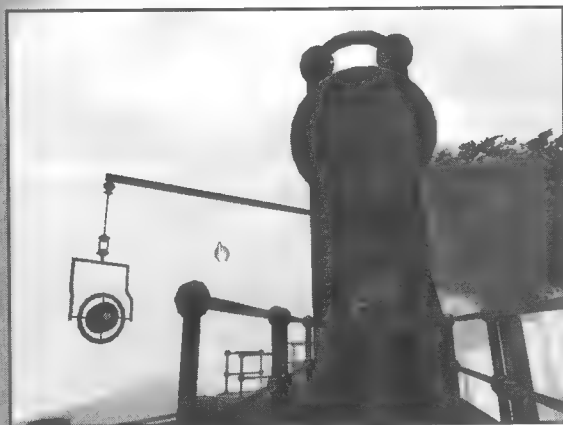


Fig. 70. The platform podium –microphone hanging from extended boom?

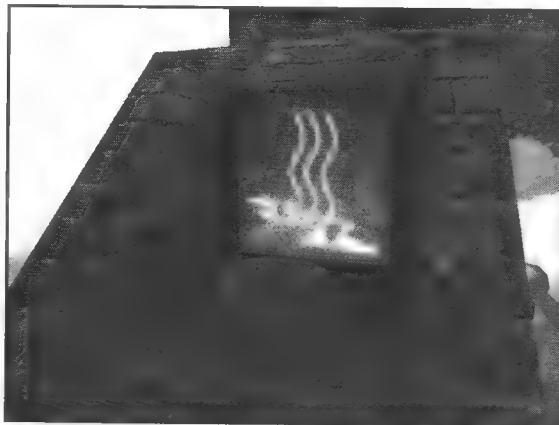
When I looked down on either side of the platform, I understood the meaning of the icon.



Fig. 71. The chasm roars below.

This must be the massive chasm Atrus mentions in his Selenitic journal. The yawning thing dropped straight down to reveal glowing molten rock. Burning gases rose from the depths. I could feel the heat.

Fig. 72. The chasm icon glows when the button is pushed—something activated?



When I pushed the red button on the podium, the chasm icon glowed. What this meant, I had no idea. Off to the left, suspended from a cable, hung a round gadget with a red tip. Some sort of detection device? It looked a little like a microphone.

If so, what might it be recording?

All I could hear was the fiery roar of the chasm below. Then it hit me. This sound—I'd heard before, back at the portal.

The slider bar sound code!

## OASIS

I climbed back down the stairs and turned right. *What a wasteland.* The portal building sat in the smoky mist. Then I noticed a small worn path branching off to the right. I followed it to more brick stairs, running up behind the chasm.

Fig. 73. Path behind chasm leads to this oasis.



Above, I saw trees. Life! A bit farther and suddenly I found myself in a

## realMYST: The Adventure Becomes Real

stand of billowing trees, leaves dropping. An oasis on this blackened island. I could hear running water.

To the right, I saw a well of fresh water flowing through a sluice gate, then down the hill. Above it hung another red-tipped device. Took a good close look, concluded it *must* be a microphone.

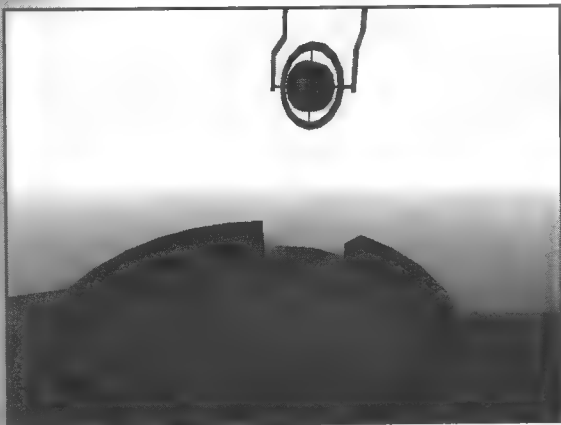


Fig. 74. Mic hangs over the water basin.

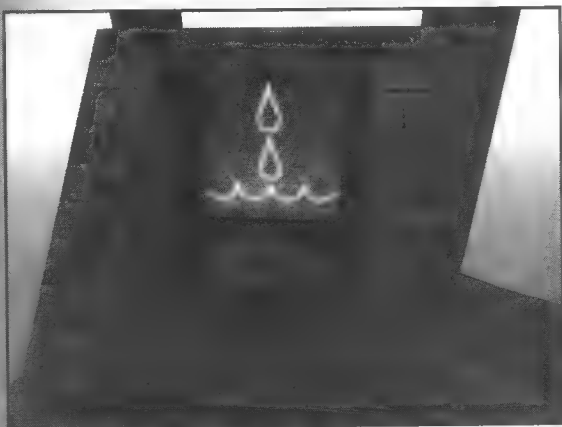


Fig. 75. Water basin icon.

I listened to the peaceful babble of the water. I thought about the sound. Again, I had heard it before, part of the portal door code.

To the left sat another podium. Another etched icon —this one of water dripping. I pushed the button. To the left, a page of blue paper fluttered on a small platform.

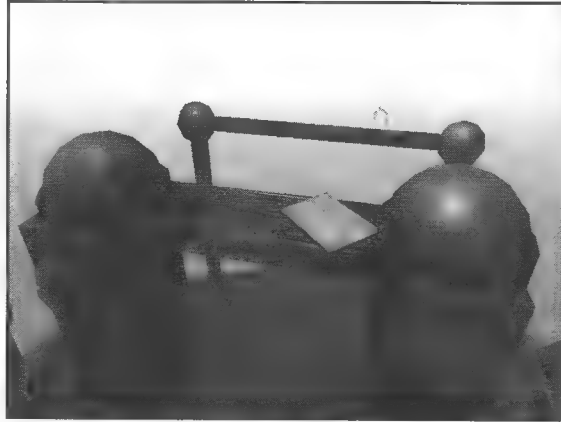


Fig. 76. Another blue page.

I remembered the young man in the blue book: "Bring me the blue pages!" The first blue page I inserted seemed to trigger his message. Or perhaps ... opened a link to the book's location?

I took the page, folded it, and slipped it into my shirt pocket.

## ruined clocktower

I returned to the main path and turned left. Not far past the stairs leading to the chasm lay the charred ruins of a clocktower, still ticking and tolling, somewhat erratically. Reason: The clock's pendulum and a broken gear lay on the ground before it.

Again, I recognized the sound from the slider bar code on the portal door.



Fig. 77. The ruined clocktower.



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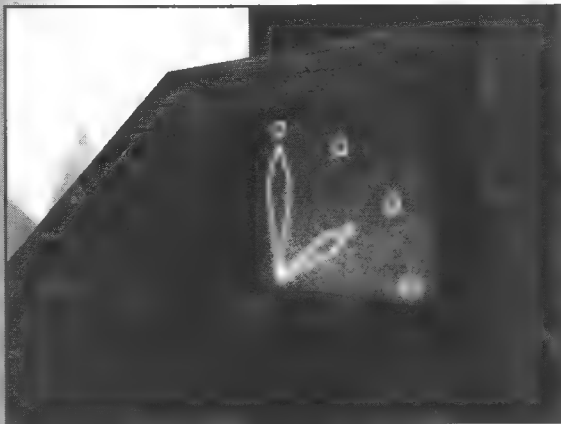


Fig. 78. The podium icon —clock hands.

At the tower's base sat another podium with a red button and etched icon, this time of clock hands. I pushed the button and moved on down the path.

## crystal forest

I had to traverse a jagged, narrow peninsula to a Y-branch in the path, where I turned right. The footing was getting precarious, but thankfully I found more brick stairs. Ahead, rising out of the ocean mist, was a breathtaking sight. Multicolored columns of crystalline rock thrusting up from the water —towering, diamond-like configurations. It was like a crystal forest.

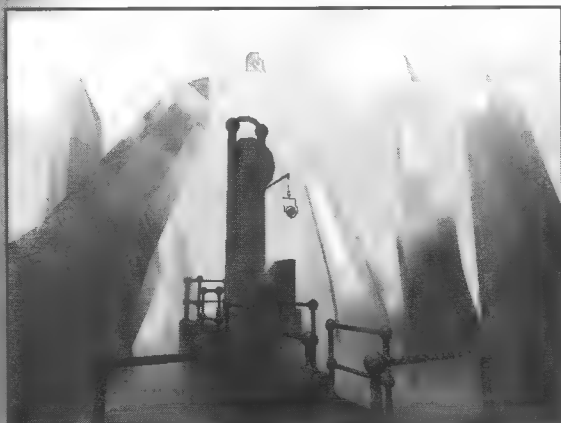


Fig. 79. The crystal forest.

But almost more spectacular was the sound! The wind was playing music in the rock towers. I can only describe the sound as ... tubular.

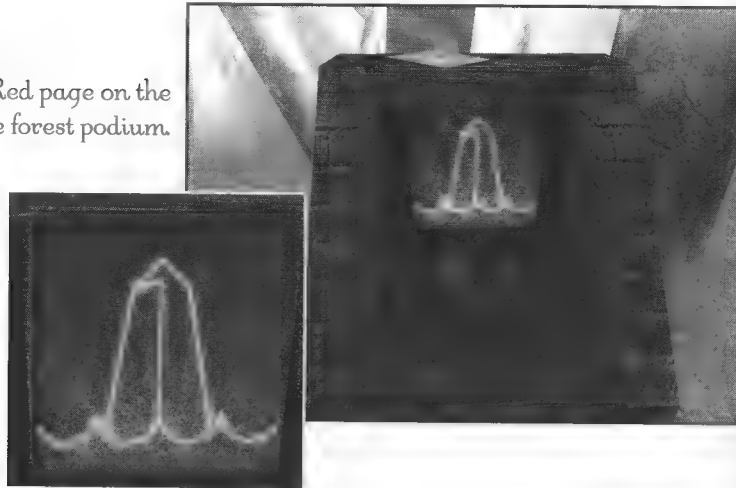
And again, familiar.

I followed a narrow brick passage-way to a small platform that sat amongst the rock formations. Another

brick column rose from it, suspending another antenna and microphone. At the column's base was another podium, complete with red button and an icon of one of the giant crystals.

Sitting atop the podium was a red page.

Fig. 80. Red page on the stone forest podium.



Then something inexplicable happened.

As I took the red page, I felt an odd vibration in my shirt pocket. When I looked, the blue page disintegrated before my eyes. Disappeared. Gone! Explain the physics of that; I certainly can't. I pushed the podium's red button and headed back to the Y-branch in the peninsula path.

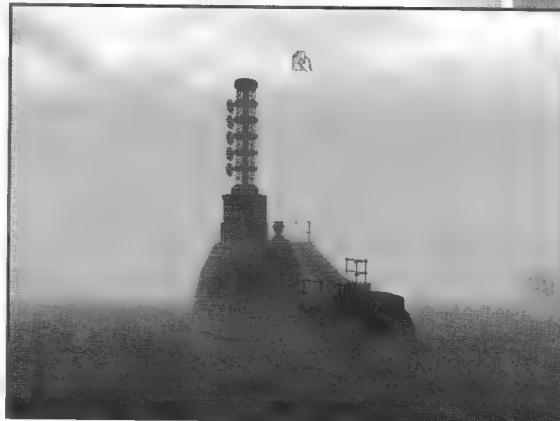
Out of curiosity, I returned to the oasis. There sat the blue page, just as it was when I first saw it. Apparently only one page can be carried at a time.

Maybe I can return for this one later.

## wind tunnel

I returned to the Y-branch in the peninsula. Took the left fork this time. As I moved along, I glanced to my left at the small island in the lagoon. Saw no obvious access, no boat nearby. Again, riptides precluded a swim.

Fig. 81. Seen from the peninsula -tall antenna platform in the Selenitic lagoon.



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The narrow peninsula led to more brick stairs, then another podium next to a shattered, rotting pier. In front of the podium, a ladder led down a well-like hole. Wind whistled out. Again, familiar. It was the wind tunnel sound from the portal slider bar.



Fig. 82. Wind tunnel entrance and podium.

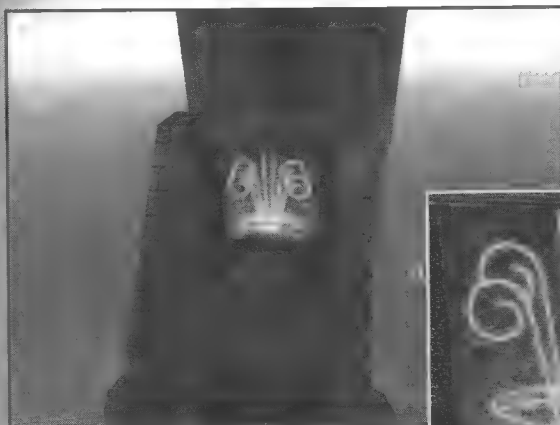
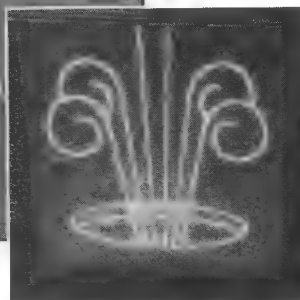


Fig. 83. The podium and icon.



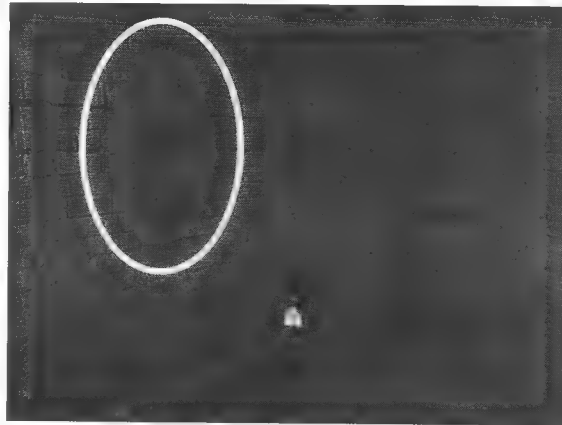
I pushed the red button on the podium. The next move was obvious. I took a deep breath and climbed down the ladder.

## main antenna controls

Pure black below. And bats! I could hear them flap and squeak.

For a while I fumbled in the darkness. I assumed this age's creator would certainly have included a light source somewhere. At the bottom of the ladder I felt along the wall to the left and, sure enough, found a switch. Pulling it activated a set of lights that illuminated a long tunnel behind me.

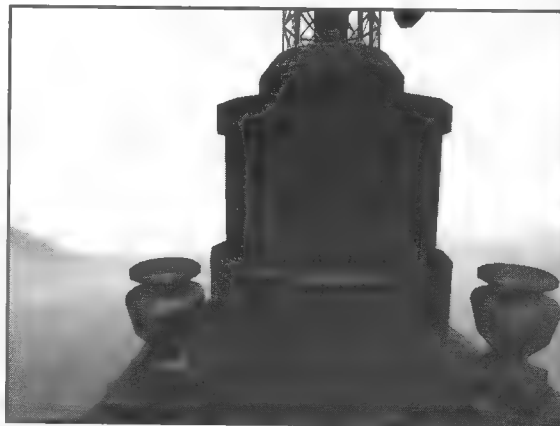
Fig. 84. Switch (circled) activates tunnel lights.



I moved down the tunnel, ducking at the sound of fluttering bats. At the tunnel's end I found a second ladder and climbed up.

When I emerged I could see I'd reached that small island in the lagoon. Looking up, I examined the tower, noting that its five antenna dishes pointed in various directions.

Fig. 85. Same pattern on doors as on portal structure.



I climbed stairs to the metal base of the tower. Its doors bore the same pattern as the portal structure across the island. A connection? Instinct said "yes." The doors looked heavy, but they swung open easily, revealing a control panel.

The controls featured a video screen displaying a shot across the lagoon. Interesting. I looked up again. Were those five dishes actually video cameras? Then I noticed two arrow buttons and a directional indicator on the control panel.

When I pressed the right arrow button, the view on the screen rotated and the indicator scrolled up to 360, then back to 000. At 000 the view was of the crystal forest. I rotated the view to 180 and looked up. The second from the top of the five dishes was now facing off to the left!

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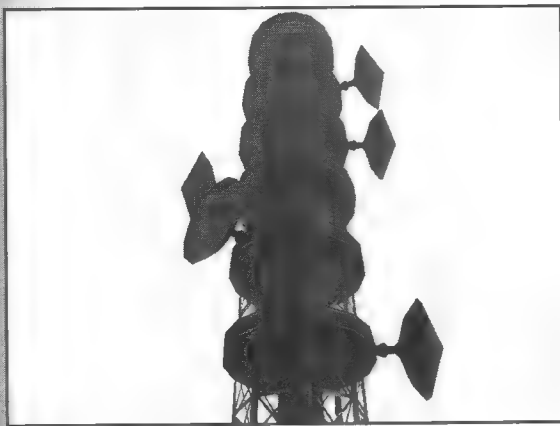


Fig. 86. All five dishes initially face random directions.

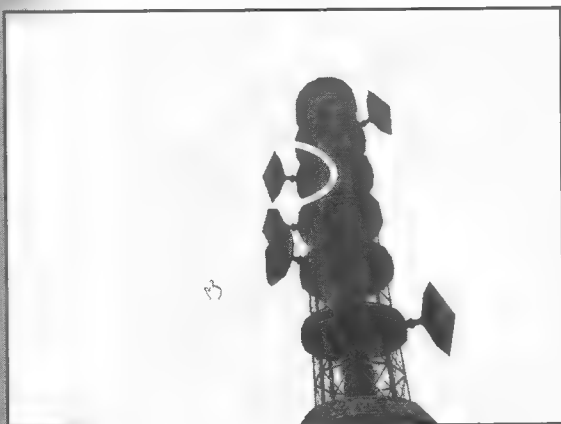


Fig. 87. The oasis water drip dish (circled) set to 180 degrees.

Obviously, the screen displays a live video feed from the active dish, the arrows rotate the dish, and the number is a directional indicator. But how do I control which camera/dish moves? I looked at the panel again. A row of five buttons matched the icons from the five podiums. The water drip icon was lighted. Did that control the camera I'd moved?

I pressed the next button, the one with the chasm icon. The video view and the directional indicator changed. I held down the right arrow until the indicator showed about 045 degrees, and then looked up.



Sure enough! The topmost dish pointed 45 degrees to the right of the bottom three dishes.

After a little more experimenting, I discovered the following:

1. Each of the five icon buttons activates a corresponding camera/dish on the tower above.
2. The activated camera/dish sends a picture to the viewer on the base control panel.
3. The arrow buttons rotate the activated camera/dish a full 360 degrees.
4. The number indicator displays the exact directional bearing of the activated camera/dish.

Next, I experimented with the summation icon button at the bottom of the control panel. When I pushed it, it cycled the video screen through all five camera/dish feeds, but in an odd order. It also played a sequence of five sounds, all the same. I guessed that I had to load the five sounds somehow before the summation button would show me the proper sequence for the portal code.

Fig. 88. The summation button (circled here) cycles through all five camera views and the corresponding sounds.



Here's how I did that:

I pressed the first icon button at left—the water drip one that matched the oasis podium icon. Using the right arrow button, I swung the camera right, getting nothing but static until I got to about 117 degrees. At that point the right arrow began flashing, and I could hear the faint sound of water—the oasis. I kept the view swiveling right a few tenths of a degree at a time. The running water sound got louder. Finally, at about 122.1 degrees, the static disappeared, and the running water sound from the oasis seemed to “lock in.”

Obviously, the microphones I'd seen hanging near each podium were broadcasting sounds to this receiver tower through the large dishes arrayed above.

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I pressed the summation button again; once more, the panel played five segments of sound. But this time the oasis sound was the second in the sequence! And its degree setting —122.1 —appeared in the directional indicator while the sound played.

I needed to repeat this process with the other icon buttons to lock in the other four sounds. As I did so, I noticed that whenever I'd swung each camera to within about five degrees of the proper direction on either side, the appropriate arrow flashed to show which direction to proceed.

Here are photos showing each icon locked in to the approximate directional bearing:

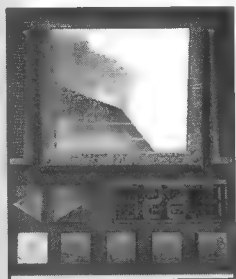


Fig. 89.  
Oasis setting—122.1  
degrees.



Fig. 92.  
Crystal forest setting—  
18.7 degrees.



Fig. 90.  
Chasm setting—99.4  
degrees

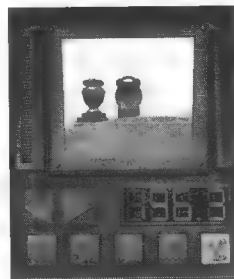


Fig. 93.  
Wind tunnel setting—  
196.3 degrees.

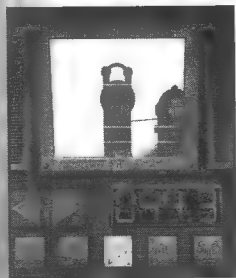


Fig. 91.  
Clocktower setting—  
44.3 degrees.

Once I'd gotten all these, I pressed the summation button, and the controller played back the five camera views with their corresponding sounds in this sequence:

1. Crystal forest
2. Oasis
3. Wind tunnel
4. Chasm
5. Clocktower

I knew this must be the portal door code. Excited, I jotted down the sequence and then listened to the sounds several times, memorizing them. Then I returned to the oasis to rest and bring this journal up to date.

Next stop: The portal building.

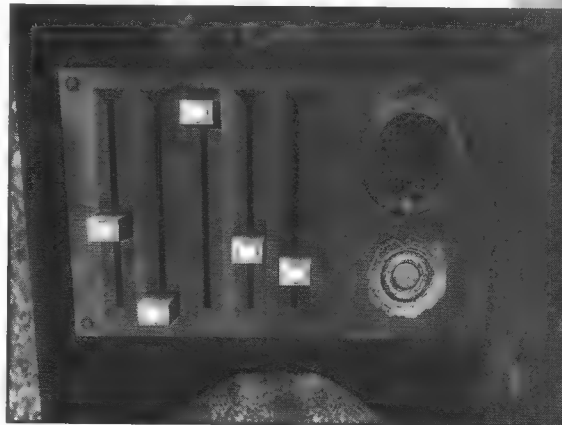
## elevator

The sound code worked like a charm.

Back at the portal building, I entered the sequence in the slider mechanism, pushed the button, and the door opened. Just to be thorough, I snapped a photo of the proper slider alignment (see Fig. 94).

Fig. 94. Correct slider settings for portal code.

I followed a long metallic passageway to a door with a green button. A quick click opened a passage to a large open chamber in which a remarkable pod-like car hung suspended from the ceiling.



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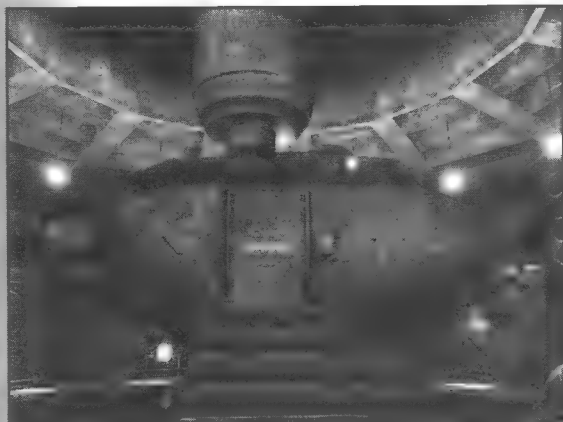


Fig. 95. The rail car.

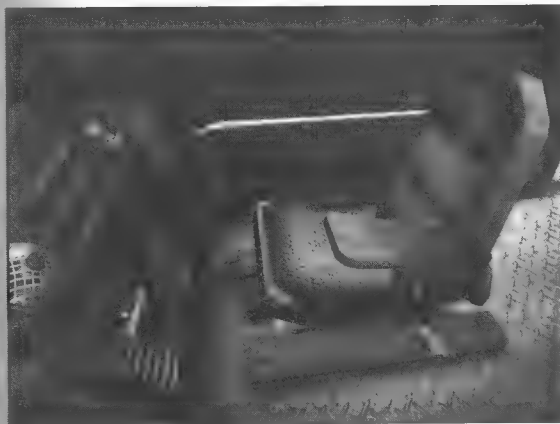


Fig. 96. The pilot's chair.

I pressed the blue entry button and the doors slid open. When I entered, the doors snapped shut behind me. I sat in the pilot's chair of what turned out to be some sort of maze-runner.

## The Maze



Once aboard, I examined the control panel in front of me. It looked simple enough —FORWARD, BACK-TRACK, LEFT, RIGHT, a directional indicator. Also a red button that, when pushed, at first did nothing.

Fig. 97. The maze-runner controls.

I pushed the FORWARD button, then watched as the runner spun slowly downward, ending up on a rail track. Then I heard a small bell sound —*bing!* After a lot (and I mean a *lot*) of trial and error, I learned it was a directional cue —again, tied to sounds, just like everything else in this age.

The *bing* was telling me to go north! Here are the directional sound cues:

**N:** small bell (*bing*)

**W:** bird sound (*twrrreee*)

**E:** air brake (*fssss*)

**S:** dull bell (*clunk*)

(NE, NW, SE, SW combine the sounds of two directions)

Two other things I learned. If I missed the cue sound the first time, I could repeat it by pressing the red button at the left of the control panel. And when I guided wrong or got lost, pressing BACKTRACK took me back to my previous position in the maze.

It took a while, but I got out. Here's the sequence of directions that I followed to exit the maze: N, W, N, E, E, S, S, W, SW, W, NW, NE, N, SE and out.

Fig. 98. The maze-runner at its destination.



# realMYST: The Adventure Becomes Real

## The book chamber



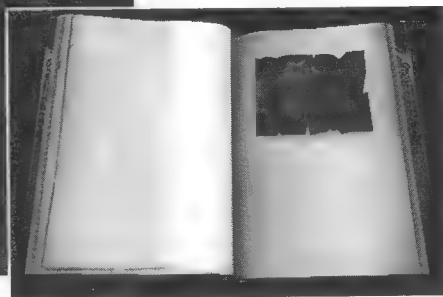
Fig. 99. This corridor leads to the book chamber.

And now I sit here holding the Myst book again.

After arriving, I exited the maze-runner and found a doorway under a flashing red light. I entered and followed a metallic corridor to another chamber. There, on a pedestal, sat another Myst book!



Fig. 100. The Myst book on the pedestal – and open to the library ceiling image.



I have it open now to the last page —which, as before, is alive.

I recognize the twirling image as the ceiling of the library on Myst Island. Is this my next destination? A moment ago I checked for the red page in my shirt pocket —still there.

And after I write this final sentence, I will touch the image...



## Back to MYST island

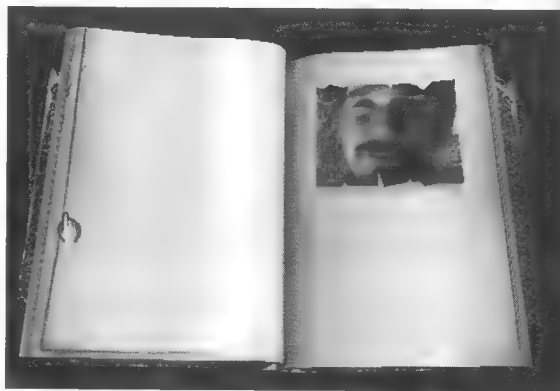
The experience was the same. My palm touched the page —and then blackness. But this time when I awoke, I found myself lying on the floor of the library, staring up at the ceiling. Stunningly beautiful. Funny, I hadn't really examined it before.

Then I went directly to the red book. I inserted the red page and the plot, as they say, began to thicken considerably.

## Red page #2

The young man is indeed Sirrus, one of the two sons of Atrus. I feel certain that the one in the blue book is his brother Achenar. Sirrus welcomes me back, thanks me for the red page.

Fig. 101. Is Sirrus a prisoner in this red book?



The static isn't as bad as before, but I still find it hard to understand much of his message. He implores me to find the remaining red pages. Most insistent. I catch bits and pieces of disturbing statements: "My brother is guilty...and I wrongfully imprisoned."

Imprisoned? I remembered Atrus on the Dimensional Imager, agonizing that his library had been destroyed by one of his sons. And didn't he say he suspected Achenar?

Clearly, I needed to know more.

So I decided to take a chance. I would retrieve the blue page from the Selenitic Age.

### Blue page #2

The return to the Selenitic Age and retrieval of the page was surprisingly swift. All the codes were already in place, so I moved quickly —ship, oasis, blue page, portal, maze-runner, same route back through the maze to the MYST book, then back here to the library again.

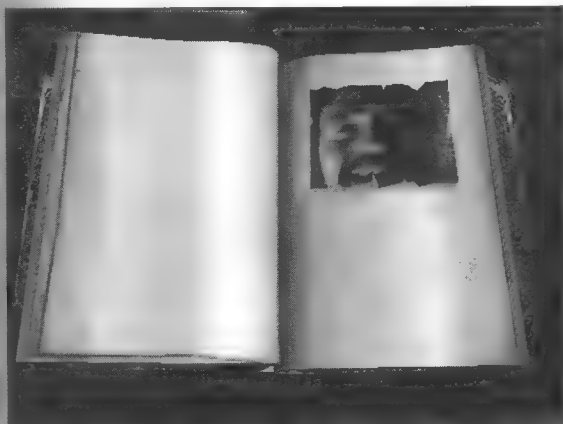


Fig. 102. Achenar clearly hates his brother and wants retribution.

It was worth it.

I put the page in the blue book. Achenar seems crazy —giggling, demanding his blue pages. He also warns against bringing more red pages, saying, “Don’t trust my brother, I beg you...an egotistical fool, and a liar!” Like Sirrus, he claims to be wrongfully imprisoned. His anger spurts to the surface wildly. Final statement is quite disconcerting: “I will have my retribution!”

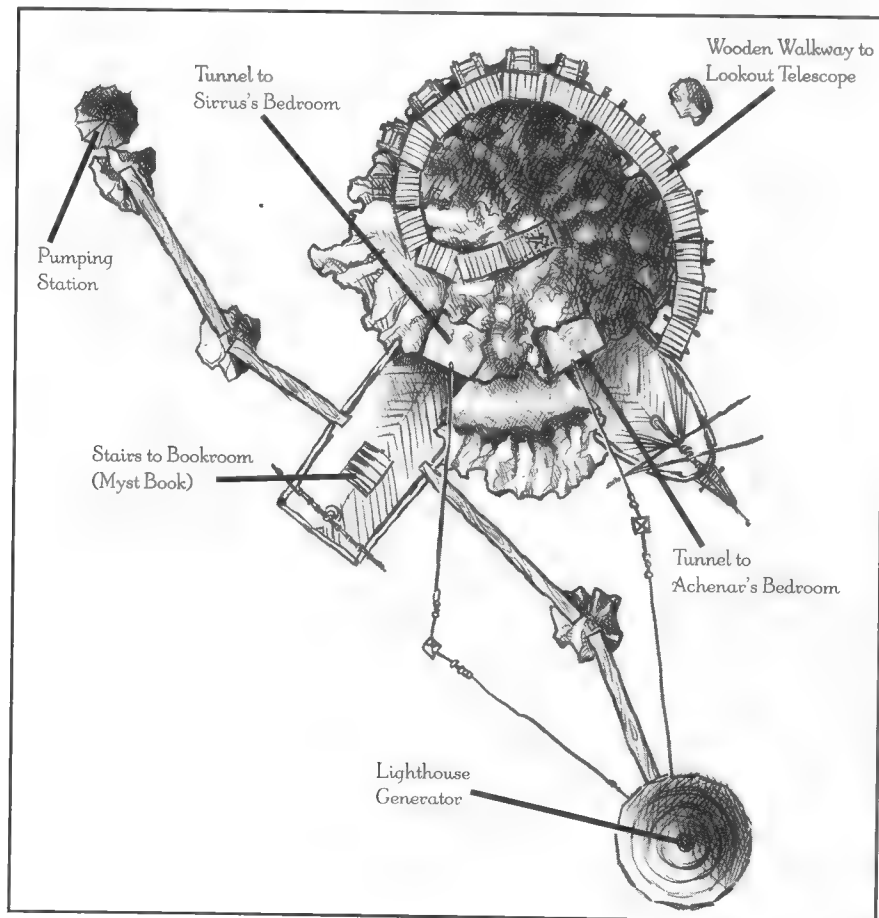
I will go to the map next. Try more tower rotations, look for means of travel to other ages.

But first, I need rest.

## The stoneship age

As I sit here watching pale green breakers wash the shore of yet another remarkable isle, I must report an unsettling disconnect between the beauty of my surroundings and the chill of my recent discoveries. This mystery darkens with each step, it seems.

First, here's my sketch of this unusual age. I'll bring these writings up to date as well. It's not like I don't have time on my hands ...



# realMYST: The Adventure Becomes Real

## Tower Rotation

Back in the Myst library, I pondered my next move. Gazing at the bookshelf, my eyes fell on the journal in which Atrus refers to some sort of experiment gone awry with a ship—the Stoneship Age. This brought to mind the sunken ship at the dock. I went to the library map and rotated the beam until it shone red on the map's dock icon.

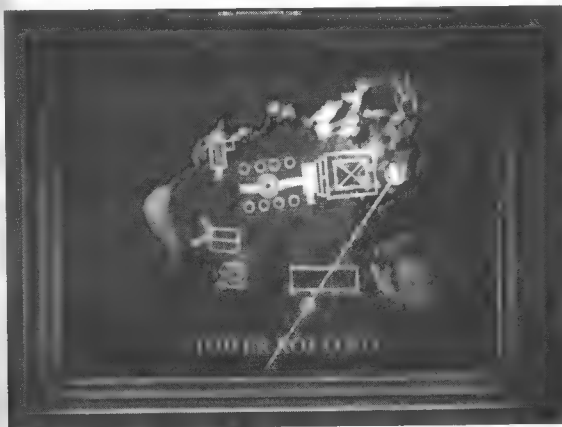


Fig. 103. Map beam rotated to dock Marker Switch.

I manipulated the secret passage painting to open the bookshelf again, then rode the elevator back up to the observatory. There, I climbed the book ladder for the view. Sure enough, there was the sunken ship, framed perfectly by the tower's viewing slot. Then I went to the key ladder behind the elevator and climbed to the top. A new plaque was uncovered, displaying three moments in time. (See Fig. 104.)

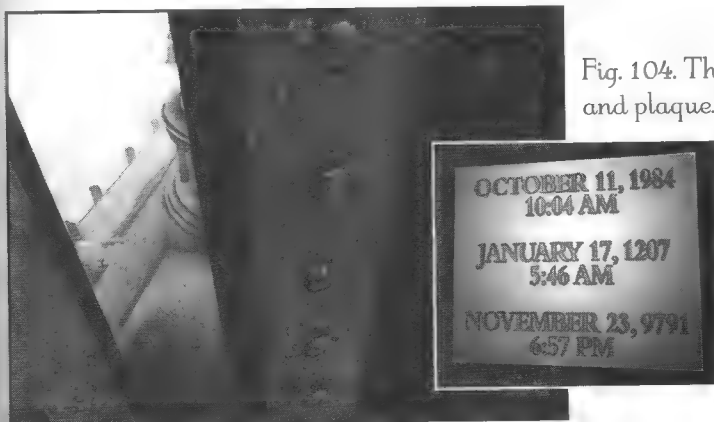


Fig. 104. The new rotation reveals this view and plaque.

I remembered my earlier, frivolous birth date experiment. These three dates looked ripe for star plotting in the planetarium.

planetarium: The star charts

The planetarium, I must say, has become a place of solace for me.

I entered, turned off the lights, sat in the chair, and pulled down the display panel. I used the slider bars to plug in the first date: Oct. 11, 1984, 10:04 AM. Then I pressed the flashing button. A star constellation appeared on the view screen.

I opened my photo packet and found the shots I'd taken earlier of the constellations sketched in the Stoneship Age book.

There it was: the Leaf.

I repeated the process for the other two dates, which plotted the Snake and the Insect constellations.

Fig. 105. The constellation plotted for the 1984 date: the Leaf.

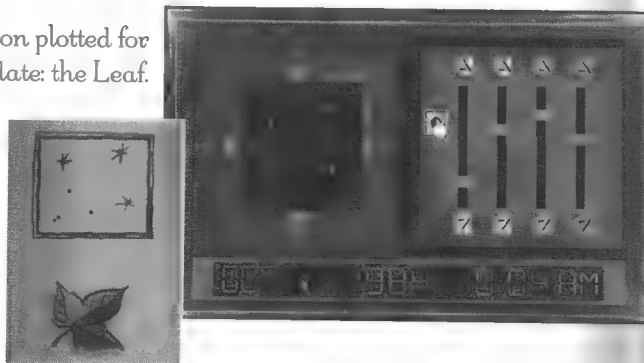
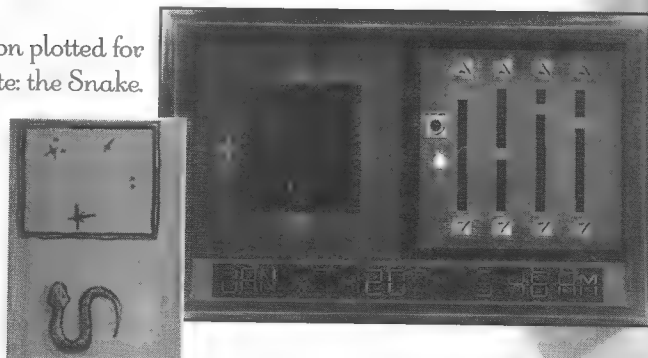


Fig. 106. The constellation plotted for the 1207 date: the Snake.



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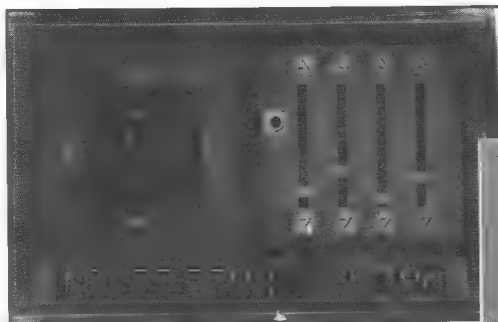
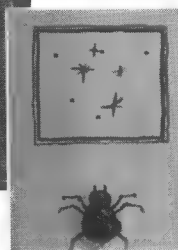


Fig. 107. The constellation plotted for the 9791 date: the Insect.



Then I rose from the chair, exited the planetarium, and sat on the steps, staring at the photos. Three constellations, three images.

What next?

I looked down the serene row of pillars directly ahead of me. And then the connection was clear.

The pillar switches! Of course.

## Raising the ship

I went to each of the three pillar switches that matched up to the constellations—Leaf, Snake, and Insect—and touched each one. Each turned green, apparently activated.



Fig. 108. The Leaf—third pillar on the left.



Fig. 109. The Snake—second pillar on the right

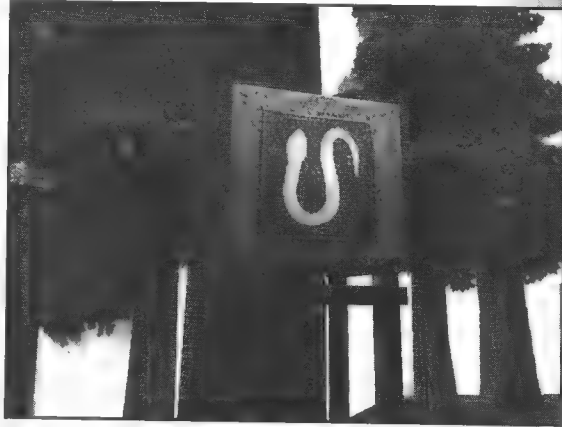


Fig. 110. The Insect—third pillar on the right



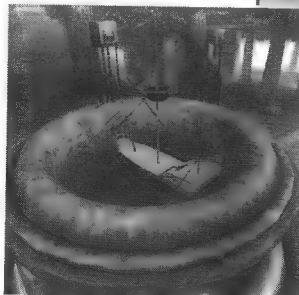
When I clicked the last switch, I heard a loud (and I mean *loud*) gurgling and rushing of water. I spun around. The small ship in the basin had risen to the surface of the water! But that didn't account for the loudness of the sound. I had an intuitive flash, and rushed down to the dock.

The sunken boat was afloat. Incredible!

Fig. 111



Fig. 112. Pillar switches raise the basin boat and the ship at the dock!



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I went aboard and stepped into a small room below the aft deck. There, on a chair, sat another linking book. I thought of Atrus's term: "Places of protection." This was indeed that. I opened it and watched a flyby sequence of what I took to be the Stoneship Age.

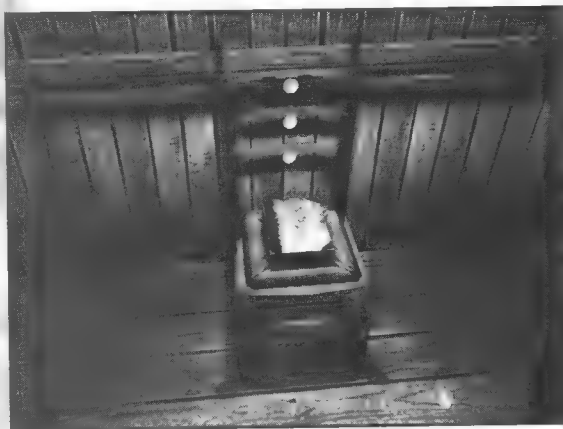


Fig. 113. The linking book in the ship's aft chamber.

Then I put my hand on the page  
... and sank into the darkness.

## stoneship Age: Arrival

When I emerged into consciousness, I found myself on the deck of an amazing structure—half wooden vessel, half stone fortress. Obvious how this age got its name. A heavy rainstorm lashed the shore. Bursts of lightning illuminated roiling clouds.

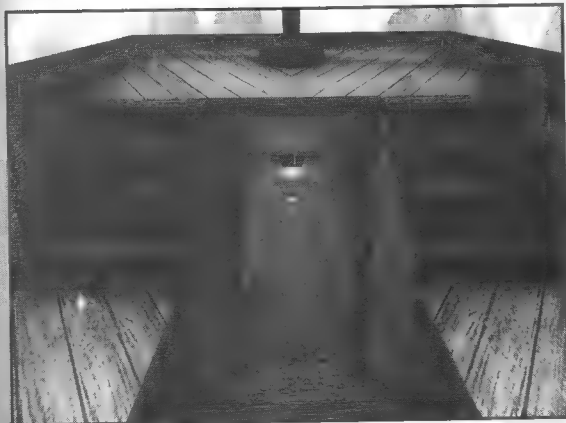


Fig. 114. Flooded compartments block passage to both ship and stone fortress.

Drenched, I stood on the boat's stern, which was built into a sheer rock wall. Ahead, a stone doorway led directly into the hill—inside, steps going down. But the stairwell was flooded. I found the same situation in the ship's stern cabin—flooded nearly to deck level. (See Fig. 114.)

Planks ran off the port side to an odd, umbrella-covered platform. More planks ran from starboard to the remains of a half-sunken lighthouse. Power lines ran from lighthouse to ship halves and fortress. I wondered: a generator nearby, perhaps?

Fig. 115. The ship's two halves are built directly into the rock face!



Stairs hewn in rock led to the ship's bow, which also jutted from the rock. Another doorway into the stone fortress on this side—again, flooded. Nearby, a plank walkway wound toward the top of the island's rocky point.

I took a couple of steps up, then looked down. Nearly passed out. I don't like heights. I decided to check out the lighthouse first and return to this flimsy-looking walkway later.

## The Lighthouse

Fig. 116. The lighthouse—flooded below, locked above.



I crossed the rickety gangplank, entered the lighthouse. Again, everything below the exterior waterline was flooded. In the murk, I noticed a thick metal key, chained sturdily to the walkway at my feet. Couldn't remove it.

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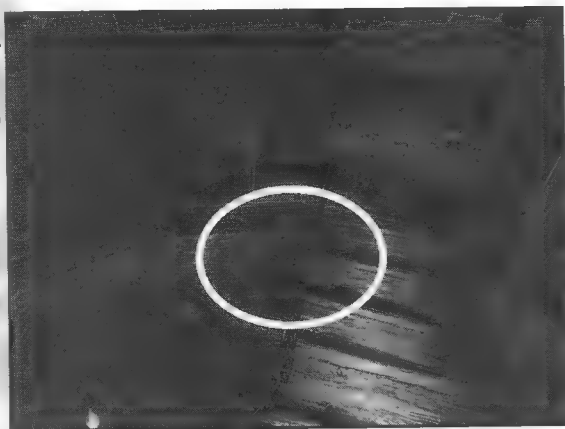


Fig. 117. Key chained to walkway, ceiling hatch padlocked—but the connection is less obvious than it seems.



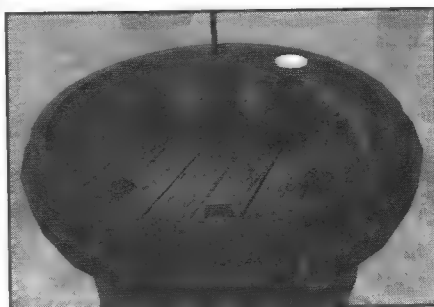
Thought: this is getting frustrating. Finally, I tried to climb the ladder. But the door above my head was securely locked. I assumed (wrongly, it turns out) that the key on the floor unlocked it. Why would anyone chain a key to the floor? In any case, I had no way to put lock and key together.

So I left, thinking: everything's coming to a watery dead end.

## the pumping station



Fig. 118. The pumping station. Right valve pumps the lighthouse.

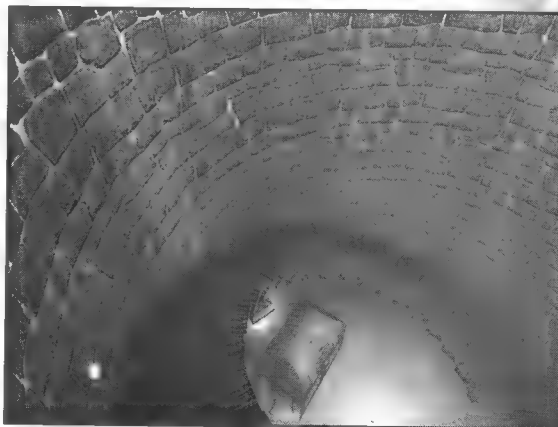


Walked the plank again, this time to the odd umbrella platform. Under the umbrella, three switches—pump valves. Which to try first? Being right-handed, I instinctively reached right. The mechanism engaged and began to pump furiously.

I noticed water bubbling away from the lighthouse off the starboard side of the ship. Aha!

## Back to the Lighthouse

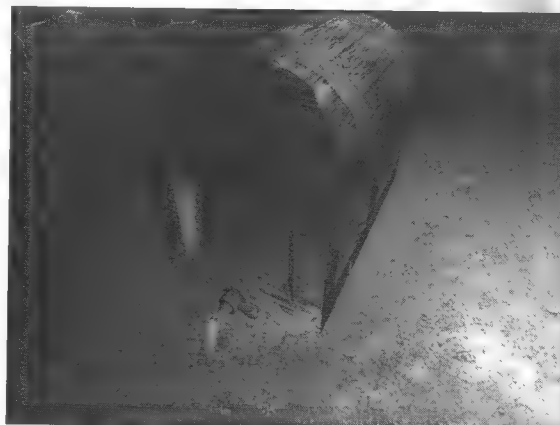
Fig. 119. Lighthouse pumped dry!  
Chest at bottom.



I hurried back. Sure enough, the flooded section of the lighthouse had been pumped out. I went down precipitous, winding stairs. At the bottom I found nothing but a locked chest. Couldn't open it. *Maybe that damn key up on the walkway works here instead?* But again, how to get lock and key together?

I was frustrated. Ready to break something.

Fig. 120. Open spigot to drain chest, close it  
to keep chest watertight.



Then I noticed a small spigot at the lower left of the chest, and (more out of frustration than anything else) gave it a twist. Water gushed out. This gave me a wild idea. The chest, I figured, was now full of air—buoyant—so I closed the spigot to seal it tight.

Then I hurried upstairs, back out to the pump switches on the umbrella platform, and turned off the right pump valve to re-flood the lighthouse. Back

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to the lighthouse, and there it was—the chest, floating right next to the key, which now reached it easily. I unlocked it, and found another key inside.

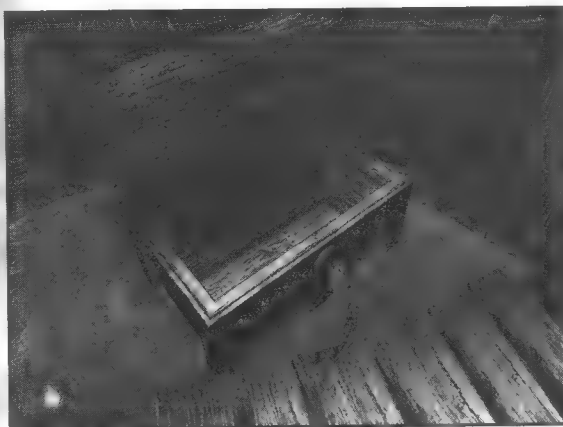


Fig. 121. Chained key unlocks floating chest—key to ceiling padlock inside!

This key worked in the ceiling hatch above me.

I emerged onto a beautiful wooden observation deck, glass on all sides. I surveyed the gloomy, storm-soaked island. Behind me sat the generator I'd suspected would be here. I cranked it up, looked at the battery pack next to it and saw I had generated maybe 10 minutes worth of electricity.



Fig. 122. Lighthouse generator and battery, juiced up.

Where was this juice flowing?

I left the lighthouse and looked for signs of powered-up items. I found ceiling lamps lit in the two submerged hallways of the stone fortress. Plus I noticed that a beacon light now blinked rhythmically atop the lighthouse.

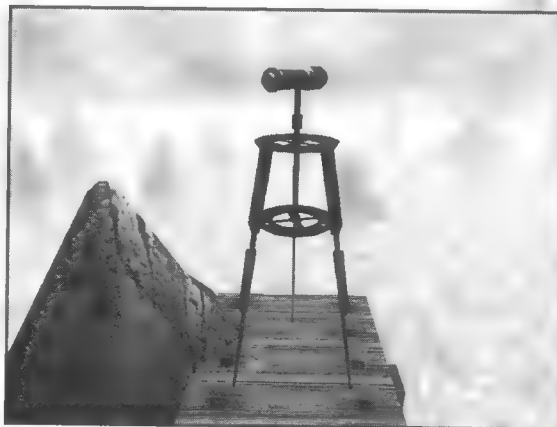
I decided it was time to get a better overview of the age.  
Time to face my vertigo problem ...



## The lookout telescope

I climbed the walkway that spiraled up the isle's rocky point. Fortunately, its construction was a lot more solid than it looked. Whoever built these structures knew what they were doing. At the top, I found a single lookout telescope.

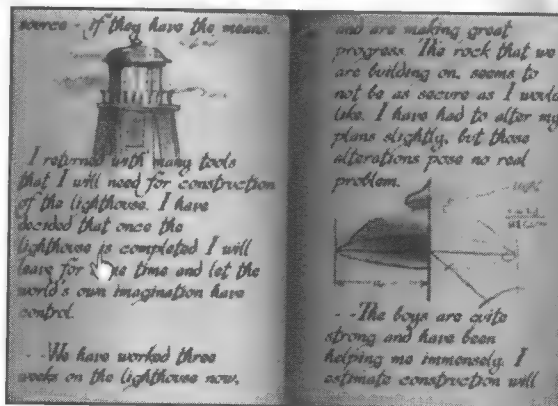
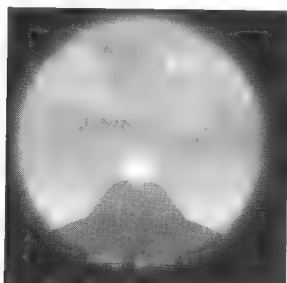
Fig. 123. The lookout telescope.



I panned the instrument around awhile, then centered the view on the now blinking beacon atop the lighthouse. Looked somehow familiar. Hadn't I seen something like this in a sketch? Yes—in the Stoneship journal back on Myst.

I pulled out my photo of that page.

Fig. 124. Telescope view of lighthouse beacon at 135 degrees.



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I looked closer, but could see nothing particularly distinctive. Noting the blinking light's position of 135 degrees, I left the telescope trained on it for future study.

## sirrus's bedroom

Now it was time to get into those tunnels.

I went back out to the pumping station. Two other switches. Which? I tried the middle one. As it fired up I went back to the ship's stern section, looked in the tunnel there. *Voila*. Pumped dry, no water.

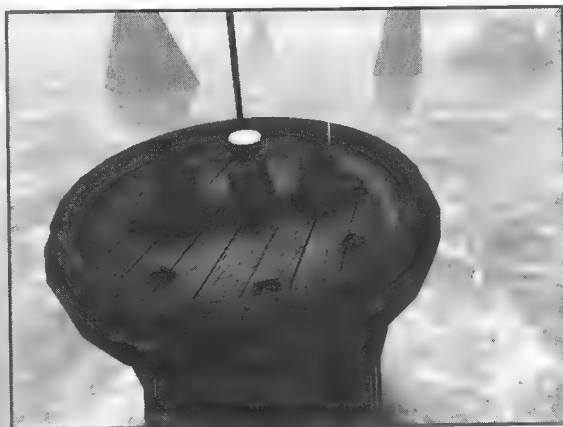


Fig. 125. Middle valve pumps out both fortress stairwells.

I went down a long, winding set of stairs. At the bottom I found a watertight door. I pressed the button. It hissed open, revealing a well-preserved bedroom. Beautiful, quite lavish. One of the brothers? Sirrus, I imagined. He seemed a man of refined (one might say snooty) demeanor—and expensive tastes.



Fig. 126. Sirrus's room.

But perhaps, like Atrus, I'm jumping to conclusions.

Anyway, I wandered around. I examined a writing desk, opened its drawer. Found syringes, needles, and a few vials of drugs. Good Sirrus—a narcotics abuser? Most interesting.

Fig. 127. Desk good for writing  
or mainlining.

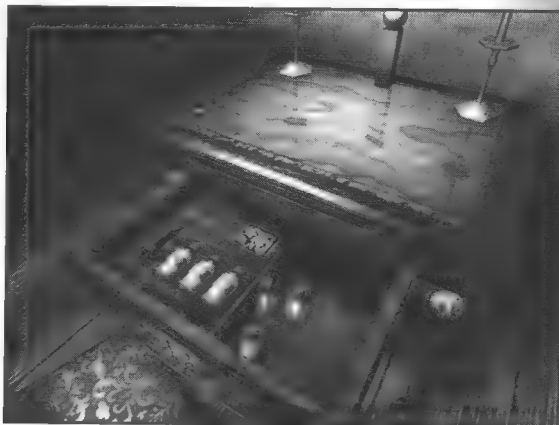
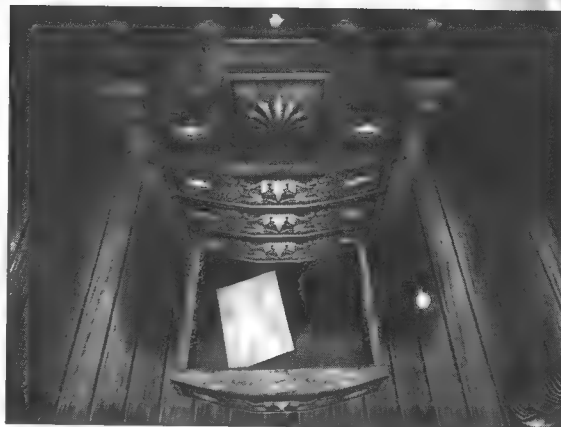


Fig. 128. Another red page!

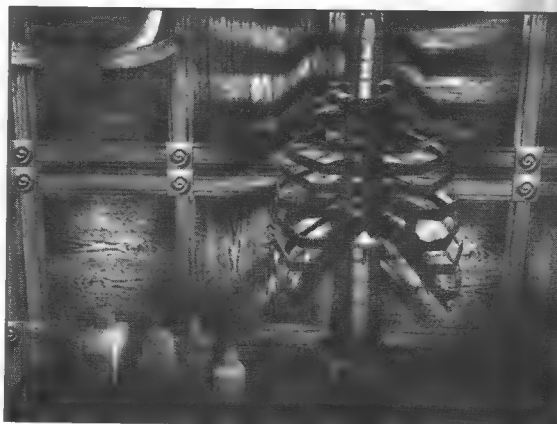
I rifled the chest of drawers across the room as well. There, I nabbed another red page from the bottom drawer. Then it was off to the other tunnel, where I fully expected to find another bedroom—Achenar's.



## Achenar's bedroom

Fig. 129. Achenar's lamp—who provided the  
raw material for its shade?

Just to be safe, I went back to the generator, gave it a few more cranks to provide 10 more minutes of power. Then I headed down the other tunnel, identical to the first. No surprise—another watertight door to another bedroom. This one full of



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very interesting gadgetry. A sepulchral-looking rib cage lamp lit the room. Was this Achenar's? If so, it displayed a pretty sick sense of humor.

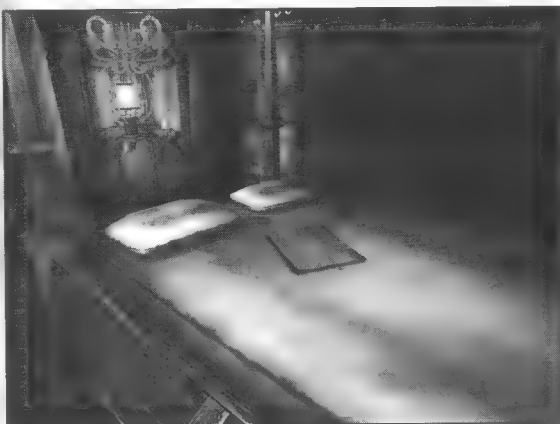


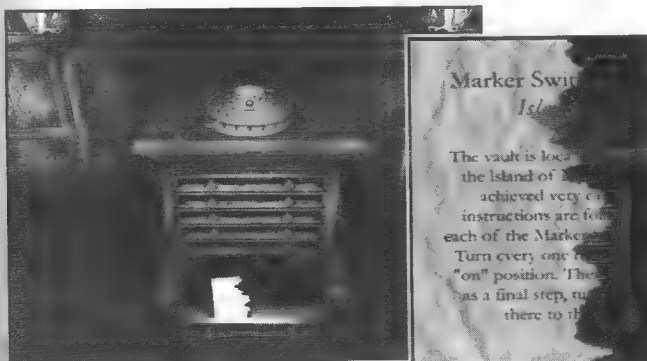
Fig. 130. The blue page on the bed.

I found his blue page on the bed. I didn't take it, though. Remember, only one page can be carried at a time. This one's easier to get to, so I'll come back for it later—if I can.



Fig. 131. Achenar's delightful hologram device.

I looked around a bit more. Across the room, atop a chest of drawers, sat a hologram device. When I turned it on, a beautiful rose appeared. Nice. But when I slid the lever across the bottom, the rose slowly mutated into a hideous skull.



Makes me wonder about a mind that would appreciate such a thing. Is Achenar disturbed?

Fig. 132. Torn half of journal page in map drawer.

I looked in the drawers beneath. Nothing until I got to the second drawer from the bottom. There I found a journal page torn in half. Where's the other half? I'll keep an eye out for it as I progress through these ages.

## The compass Room

On a landing about halfway back upstairs, I noticed a red square insignia on the left wall. I'd seen one of these in the same place down the other stairwell, the one to Sirrus's room. I was just about to explore it when the lights went out! Had to fumble my way up the dark stairs. I hurried out to the generator in the lighthouse, cranked it, hurried back.

Fig. 133. Compass room entry panel—one in each fortress stairwell.

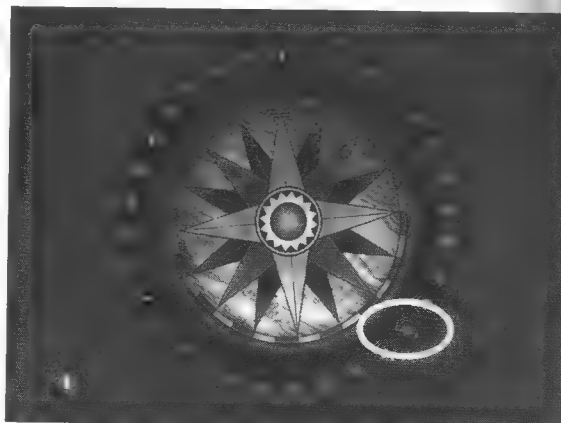


When I touched the red square, a door opened. I entered and moved down a long crawlspace. At the end, a fabulous, secret compass room! I stared at the windows. It was like an aquarium. Marine life drifted on the other side. This sealed compartment was completely underwater.

The compass itself was a thing of beauty. Buttons lined its perimeter, and I considered just punching random numbers. But then I remembered the blinking light in the telescope, set at—what was it?

I pulled out my journal, double-checked. Yes, set at 135 degrees.

Fig. 134. Compass with correct button circled at 135 degrees.



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I tried to click the corresponding compass button, but I hit the wrong one. Automatic power shutdown. Embarrassing. Had to fumble back upstairs, crank up the lighthouse generator again, and return. I finally set the compass correctly, pushing the 12th button clockwise from the north, at the tip of the lower right red triangle. (See Fig. 134.)

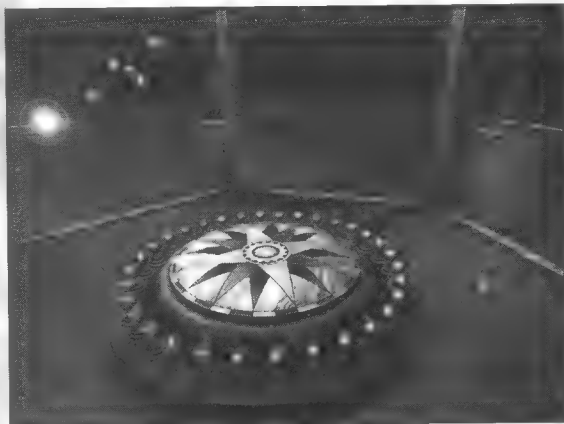


Fig. 135. Submersible lamps light the underwater area outside the compass room.

Suddenly light floods the room. The source: submersible lamps, just beyond the window. I remembered sketches of these lamps in the Stoneship journal back in the Myst library. Ingenious. I know I keep repeating that word.

But really, what else can I say?

## The stoneship Book Room

It seemed like time to try the final pump valve—the one on the far left.

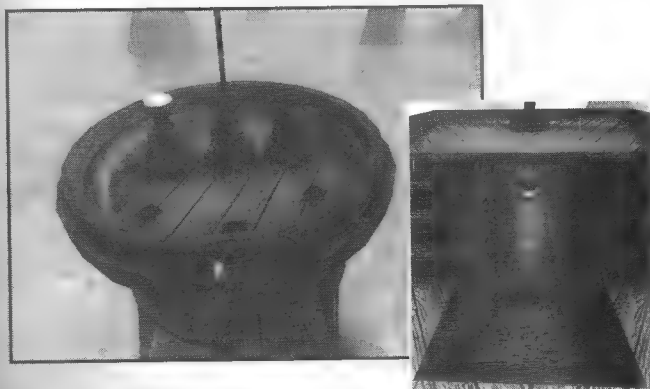


Fig. 136. Left pump valve drains stern cabin.



I went back to the pumping station, pumped the left valve, and returned to the boat. The ship's stern cabin was now clear of water below deck. I went down an ornate stairway to a room lit, like the compass room, by a submersible lamp on the other side of watertight windows.

Fig. 137. Stairs to the bookroom, lit by submersible lamp.



Fig. 138. Linking book morphs from tabletop!

A table sat near the window. When I touched it, the Myst linking book “morphed” up from the surface! I used the book for a quick return to the Myst library.



Red page no. 3

I slipped the red page into the red book. I could see and hear better, though the transmission (or whatever it was) still faded in and out through static. Sirrus speaks of being “freed from prison on this forgotten island of Myst.” His warnings about his “wicked brother” and the blue pages get more urgent. He calls Achenar “a man of distorted mind and senses ... he disgusts me ... do not release Achenar, his thirst for destruction is [unintelligible].”



Fig. 139. Sirrus calls Achenar distorted and wicked.

Sirrus mentions two remaining red pages—and promises that if I help him I will be “greatly rewarded.”

I sat and thought about this awhile. Sirrus is clearly cooler, more rational than his brother. But there’s something too slick about him. Too rehearsed.

And frankly, his solicitation gives me the creeps.

### blue page #3

This mystery is getting unsettling.

I just couldn’t buy Sirrus’s story completely. I don’t like Achenar—who could—but I thought I should balance the input on this decision as much as I could.

So I went back to the stoneship for the blue page.

The process turned out to be a bit more tedious than I thought. I had to retrace some steps—pump out the fortress stairwells, crank up the



generator, grab the blue page from Achenar’s room, reset the compass to 135 degrees to illuminate the book room, then pump out the ship’s stern passage again. But eventually I made it.

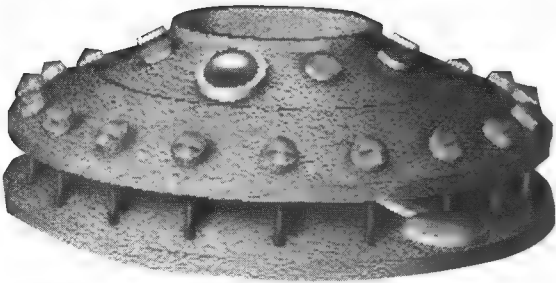
Fig. 140. Achenar calls Sirrus a greedy murderer.

Achenar sounds worse than ever, claiming now that it was Sirrus himself who imprisoned him in the blue book. He begs for more blue pages, says I should beware his brother's "pretty speech," says Sirrus is dangerous—a killer, in fact. Indeed, he accuses Sirrus of tricking Atrus, then suddenly howls, "hideously murdered our father ... he'll murder you!"

Then more of the usual: Don't bring Sirrus the red pages, and so on—"his greed is endless."

Interestingly, he ends with: "You must obey me!"

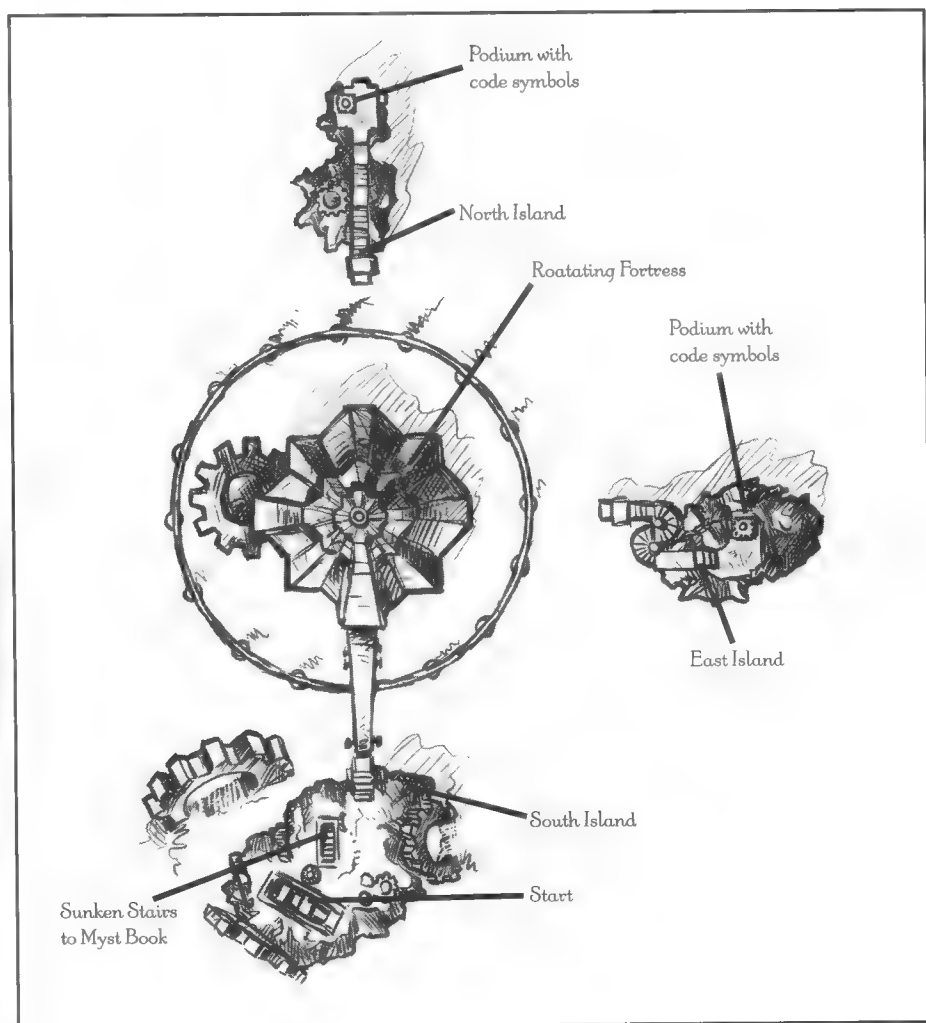
Must I? You're a book, my friend. What are you going to do? Throw footnotes at me?



## realMYST: The Adventure Becomes Real

## The Mechanical Age

I continue to marvel at the engineering of these incomparable ages. This one, for example—amazing what you can do with a few well-placed gears. Here's my journal update and a sketch of the island complex I've just explored.



## Tower Rotation

My journey here began, as always, in the Myst Island library. Familiar with the basic tower rotation logic, I decided to target the Mechanical Age next. That journal's cover and overhead sketch had a gear motif, and thus I suspected that the giant sunken gear near the dock was the access key.

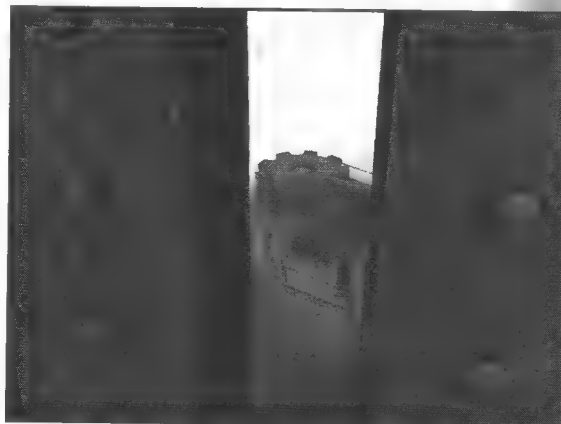
Fig. 141. Tower rotated to sunken gear.



At the map, I reached out to the tower icon again, this time rotating the beam until it settled red on the sunken gear icon at the lower right. Then I headed back through the bookshelf passage and rode the elevator up to the observation tower.

Of course, the tower had rotated again—and, as I fully expected, its viewing slot perfectly framed the sunken gear.

Fig. 142. Tower slot view of sunken gear.



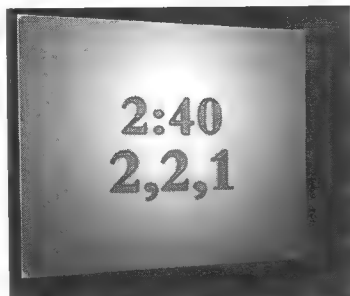


Fig. 143. Plaque at top of key ladder.

Next, up the key ladder. A plaque now centered at the top read "2:40" and had a sequence of numbers, "2, 2, 1." I thought, *Clock time of 2:40? Clock.* Then it hit me. I left the library and went straight down the path to the clocktower.

### The clocktower code

There, I turned the gear wheels to set the clock to 2:40. Then I pressed the red button ... and a remarkable bridge of gears rose from the water. I walked across to the clocktower door. Before entering, I flipped up the Marker Switch to the left. (Think I've got all eight of them switched on now, but I still have no idea what they do.)

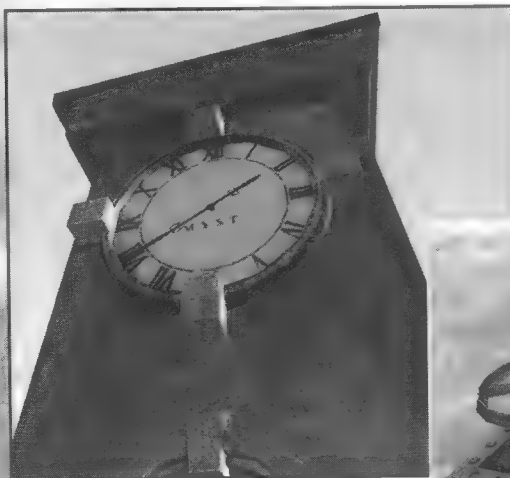


Fig. 144. Set clock to 2:40 and hit red button to raise the gear bridge.

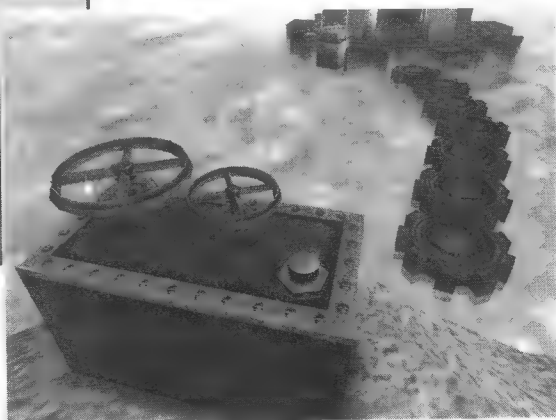




Fig. 145. Eighth (and last?) Marker Switch, flipped up.



I entered the clocktower. Inside, I found a gear and lever device with three numbered wheels, stacked vertically. The device was set at 3, 3, 3. Now I understood the “2, 2, 1” part of the key message. Resetting the device to those numbers was tricky, however. Some experimenting revealed the following patterns:

## PULL & RELEASE RIGHT LEVER

Moves the top two gears one digit.

## HOLD DOWN RIGHT LEVER

Moves the top gear one digit and the middle gear continues to rotate as long as the lever is held down.

## PULL & RELEASE LEFT LEVER

Moves the bottom two gears one digit.

## HOLD DOWN LEFT LEVER

Moves the bottom gear one digit and the middle gear continues to rotate as long as the lever is held down.

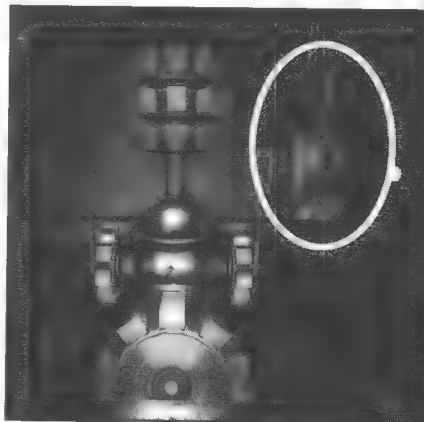
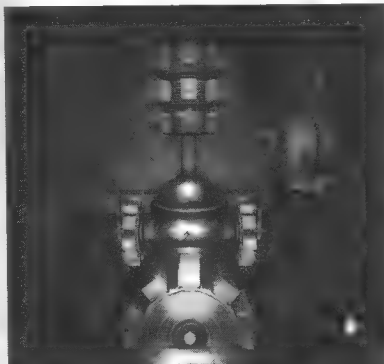


Fig. 146. Gear and lever device in clocktower—far right lever (circled) resets device to 3, 3, 3.

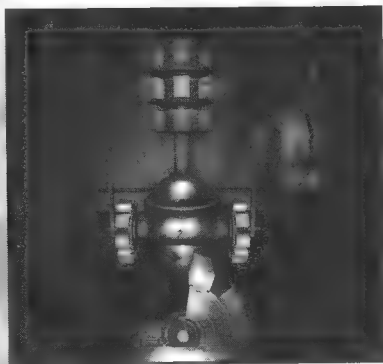
# realMYST: The Adventure Becomes Real

I also learned that you can change numbers only until the counterweight on the left wall hits the ground. If that happens, you have to pull the lever on the back wall (right of the machine) to rewind and start over again at 3, 3, 3.

Believe it or not, I found a simple two-step method to get 2, 2, 1 aligned from top to bottom:



**Step 1.** Pull & release the right lever twice.  
This displays the 2 on the top gear.



**Step 2.** Hold the left lever down to rotate the 1 into view on the bottom gear. *Keep holding as the 2 on the middle gear rotates back around!* After it does, hold for three more clicks (as the bottom gear rotates to 3), then release immediately.

When I finally got the combination right, I heard mechanical grinding. Suddenly the small gear on the contraption popped open, revealing a hidden compartment. Nothing in it, but then I noticed its resemblance to the big sunken gear on the platform by the dock.

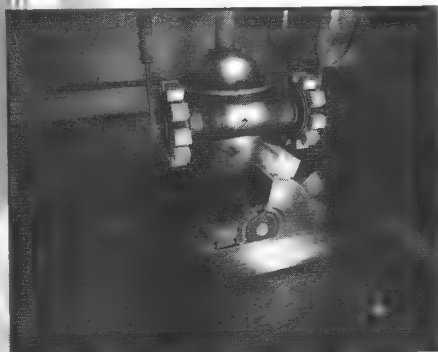


Fig. 147. Replica of the sunken gear opens.

I remembered how the small replica ship in the basin modeled the behavior of the sunken ship by the dock. Could this mini-gear trigger the same phenomenon? I hurried off to find out.

## The sunken gear

Fig. 148. The sunken gear opened.

This was, of course, the case.

And in the hidden compartment of the large raised gear was the book that would be my means of transportation to the Mechanical Age. I opened the book and carefully observed the flyby of the island group.

There was the fortress in the center, just as described in Atrus's journal, surrounded by the circular track I'd seen in his sketches.

The three hills, now islands, lay in directions I've since labeled south, north and east (as seen in my map at the beginning of this section.)

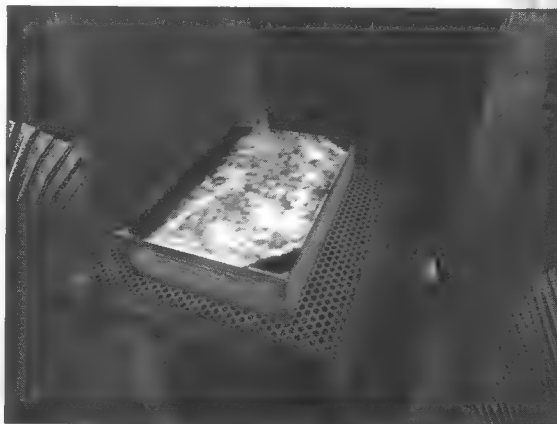


Fig. 149. The linking book to the Mechanical Age.

I made a mental note of the layout as I touched the book and was transported to my destination.

## Mechanical Age: Arrival

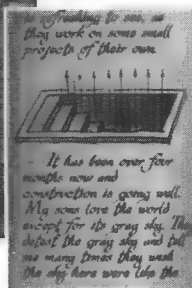
I returned to consciousness facing another huge, open gear. As I backed away from it, I could see that I was on the south island, connected by way of a footbridge to the main fortress in the center. The footbridge—indeed, the entire fortress—could swivel on the circular track and connect with the other two islands (east and north).



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Fig. 150. Podium (left) seems connected to grooved platform—the sunken stairway technology shown in the Mechanical Age journal?



Next to the gear was a podium, some kind of control panel with a four-icon code access. Nearby was a grooved sheet of metal surrounded by railings. I guessed it held the hidden stairway (now raised

and locked) that I'd seen sketched in Atrus's Mechanical Age journal. I'd probably have to discover the podium code somewhere on this metallic, circumscribed world.

## SIRRUS'S ROOM

I crossed the footbridge to the fortress. Just inside, two hallways branched left and right. I went left first, and ended up in Sirrus's room. Neat, gleaming. Refined taste, as usual.

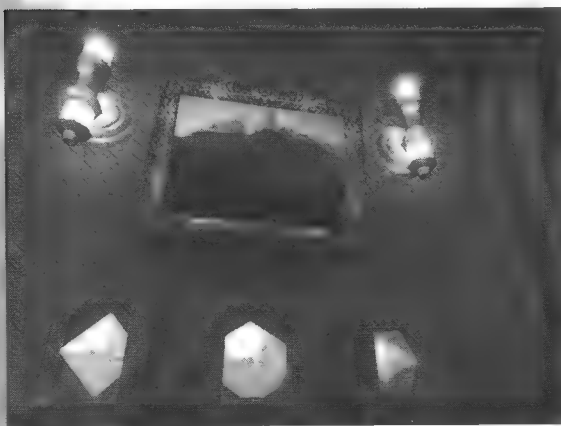


Fig. 151. Sirrus likes precious things—these glowing gems, for instance.

His gadgets and toys were pristine, clever, perfect—models of the Myst Island clocktower and wooden ship and mystery craft, a windup mechanical bird, a telescope. I approached a trio of huge, brilliant gems spinning in glass boxes. When I touched each box, the

gem glowed brightly. Then I sat in his “chair,” if you could call it that. More like the throne of a sun god.

I could just picture this kid.

Fig. 152. Regal Sirrus?

Then I noticed a slightly recessed metal panel just to the right of the chair, near the floor, almost hidden by a hanging tapestry. When I pushed it, it opened into a secret back room.

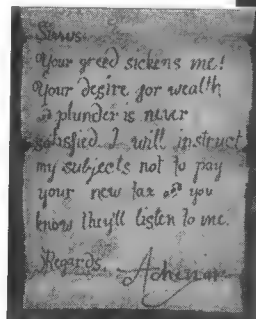


Fig. 153. Panel leads to secret back room.

This place was a treasure trove. Full of gold, wines, and other valuables locked in chests. I found the red page tucked among gold bars and coins in a chest at the back left corner of the room.



Fig. 154. Sirrus's treasure room—with Achenar's note tucked in the wine rack.



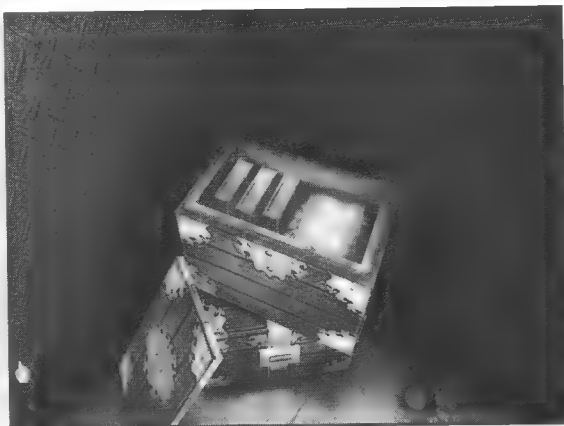


Fig. 155. Another red page!

I also found a most interesting note from Achenar, scrolled and tucked in a slot on the right side of the wine rack.

### Achenar's Room

Achenar's room, as I'd come to expect, proved quite a contrast. Really, could these kids be any more different?

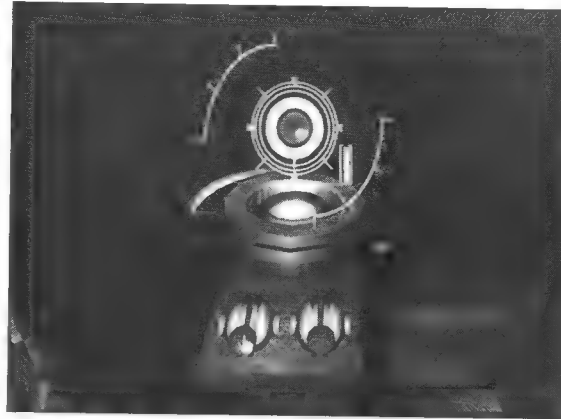


Fig. 156. Achenar's room—disheveled and unsettling.

The place was a mess. Weapons strewn about—maces, axes, crossed swords. Chains dangled from iron struts on the ceiling. A chilling death's head mask hung on the wall. Like Sirrus, he had a windup toy—nearly gave me a heart attack. But, most interesting (and eventually useful) was the hologram device that Atrus had mentioned in his journal—a Fortress Rotation Simulator.



Fig. 157. The Fortress Rotation Simulator.



I played with it awhile. After calibrating itself, the simulator was ready. The left handle set the speed of rotation; pushing the right handle all the way up, holding, then releasing it rotated the indicator needle. The device also featured the same directional sound indicators as in the Selenitic maze-runner. Pulling the left handle all the way down triggered the sounds, letting me know the simulated fortress was fully rotated to N, S, E, or W:

- N small clink
- S dull clank
- W bird chirp
- E air brake sound

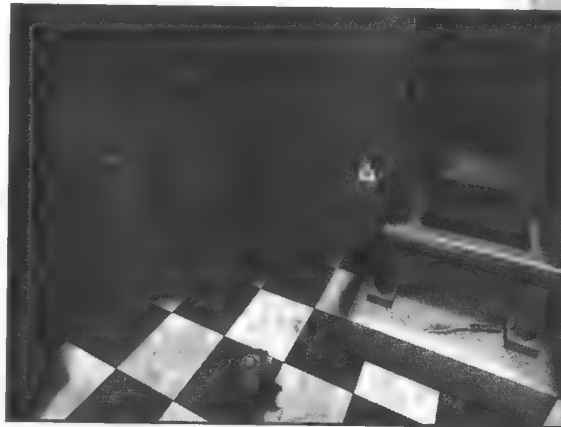


Fig. 158. Secret panel entry!

Finally, I went back to exploring the room. To the left of Achenar's blue throne I found a recessed panel marked by a yellow line. Just like the one in Sirrus's room. I gave it a push and it opened easily into another secret room. More grisly stuff. A butcher's cleaver on a bloodstained wooden cutting block. A desk that slid open to reveal a rotting skull. A shelf full of bottles and vials marked as poison.

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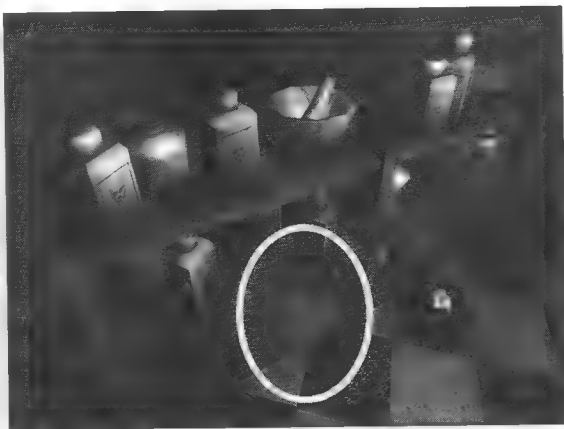


Fig. 159. Blue page (circled) nestled among all the lovely poisons.

Beneath the shelf, I found the blue page.

I left it for a return trip. Before leaving, I checked out the steel-bar cage in the room. I couldn't resist it—I had to flip the switch. I felt a tingle

as a flash of electricity crackled through the bars! Gruesome. Giving me still more cause to wonder about the mental state of Achenar.



Fig. 160. Another shocking discovery!

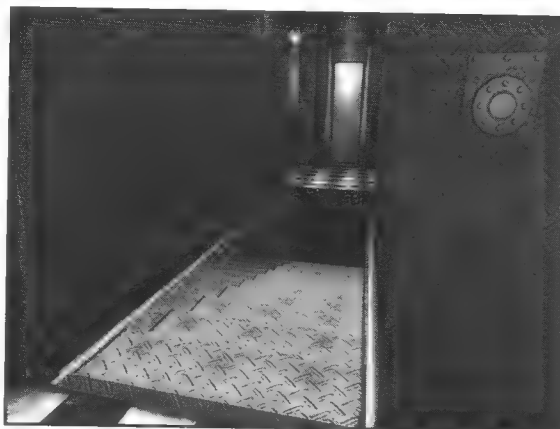
## The elevator

A back hallway, I discovered, connected the two rooms. Halfway down was a small corridor. At the head, a red button. At the far end, some sort of glassed-in compartment. My guess: an elevator.

But I could see no way to activate it, or even get in. I headed back to the red button, noticing the grooved floor. I had a hunch that this was another of Atrus's trademark hidden staircases.

I pushed the red button. Bingo. The floor dropped into stairs, leading to an underground control room.

Fig. 161. Red button lowers stairs to elevator control room.



I took the control lever. A gentle push and the central hub began to rotate. When it stopped, it clicked—and I noticed that the indicator at the left of the lever had changed. A couple more quick pushes and I'd lined up the openings in the pair of concentric circles on the indicator.

As they aligned, they turned red. Obviously, I'd activated something.

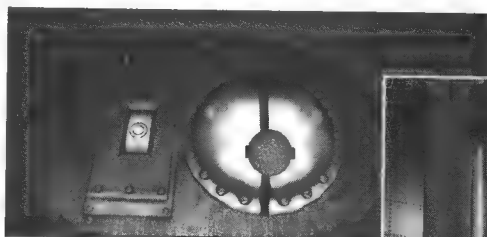
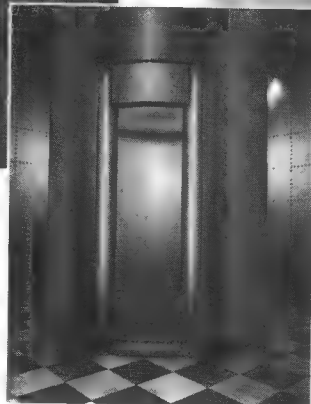


Fig. 162. Align circle openings to rotate elevator opening upstairs.



I went back upstairs and pushed the red button to re-raise the floor. Then I headed down the corridor to the compartment. It was now open. Indeed, an elevator. I entered and pressed the down-arrow button. *Bzzzt!* Nothing. Then I pressed the middle button. The elevator went halfway up between floors—then stopped. So I pressed the up-arrow button.

Up I went. At the top, I hopped out, looked around. Nothing there but the elevator. Then I looked up. Atop the elevator car sat a podium with control handles. But how could I reach it?

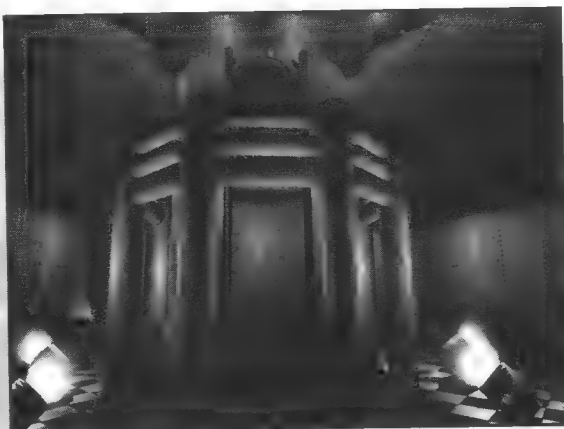


Fig. 163. Control podium atop elevator car.

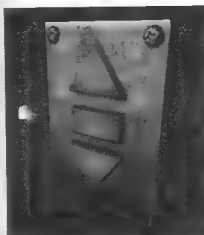


Fig. 164. Middle button, going down—a six-second activation timer.

I got back in the elevator and pushed the middle button again. This time it flashed and beeped six times—a timer, I wondered? Then the car dropped down halfway between floors and stopped again. Interesting. I pushed the up-arrow button again. When the elevator doors opened, I pushed the middle button, hurried out, and turned around.

The elevator car dropped halfway, revealing a control panel exactly like the hologram device I'd played with in Achenar's room! This was the real thing, however—the mechanism that rotates this fortress, linking the foot-bridge with the three islands around the perimeter.

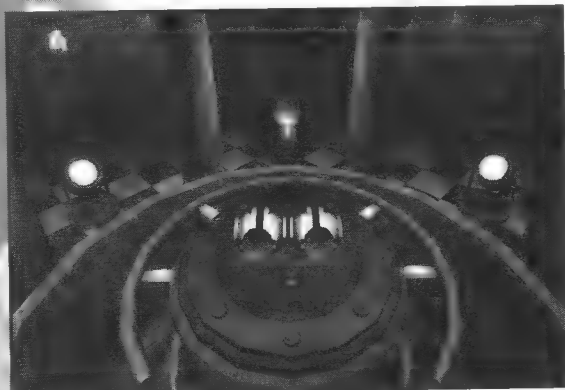


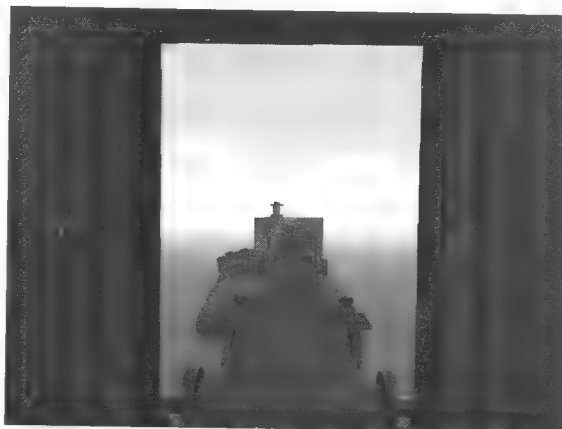
Fig. 165. Actual fortress rotation device offers only sound cues to indicate direction.

But this device had no visual indicators of direction. Clearly, one had to know the directional sound cues.

It took a lot of trying and finessing, but I finally got the fortress facing the north island. (I knew by the small “clink” sound cue.) I pressed the red button on the device, stepped back as the elevator rose, then rode the car down.

## north island

Fig. 166. Fortress connected to the north island.



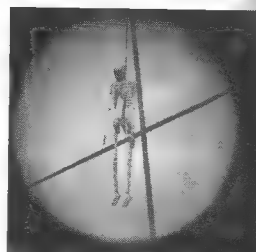
The footbridge now connected to the forbidding concrete slab of the north island. Only thing there: a metal plate atop a podium made of gears. On the plate, two icons. I recognized them from the control panel on the south island. Their position to the left of the plate led me to assume these were the first two icons of the exit code.

Fig. 167. The north island podium symbols.



I returned to the fortress rotation controls to connect the bridge to the east island. A side note: On the way back to the elevator, I passed through Sirrus's room again. Because the view was different, I took another peek through his spyglass. (See Fig. 168.)

Fig. 168. Interesting view from Sirrus's telescope when fortress is rotated to north island.



Whose skeleton is hanging from the mast?

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And equally to the point: Why does Sirrus have it fixed in his spyglass?

## east island

Anyway, as I said, I headed back up to the control room and got the fortress rotated to the east island, listening for the telltale “fwsshhhh” sound of an air brake. I found the fortress now linked to an island much like the first I’d explored.

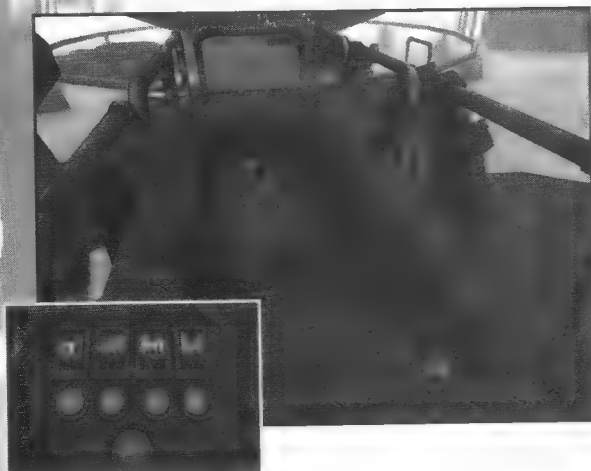
There, another pedestal displayed the second pair of icons that I needed.



Fig. 169. The east island podium code.

I now had the full four-icon code, but I needed to enter it in the control panel on the south island. So, once again, I rode the elevator back up to the control room.

## podium code



I got the fortress rotated south again (the dull “clank” sound cue) and hurried out. When I got to the podium control panel, I entered the icon code. (See Fig. 170.)

Fig. 170. Here’s the final code sequence that opens the Myst book chamber.

The metal platform (as I'd guessed) dropped into a stairway, revealing a passage to an underground room. I went down. There sat another Myst linking book. Of course, I knew what to do.

## Red page NO. 4

Fig. 171. Sirrus is more slick and solicitous than ever.



Sirrus is most pleased with me. Gee, I can't tell you how that makes me feel.

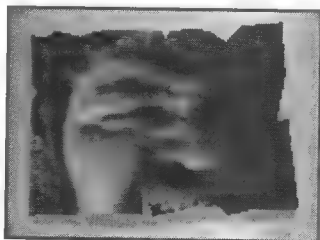
He says, "With each page I can see more clearly ... soon I will be free of this horrid prison, this book." He explains that there is only one remaining age to explore. Then he gets to work on Achenar again. "My brother is demented, he is guilty ... took advantage of the freedom father had given us ... do not retrieve the blue pages, he will destroy both myself and you as he destroyed other ages of Myst!"

Sirrus asserts that if I set Achenar free I will never escape him. "You will see that I am innocent and he is guilty." Then, as before, he offers me great rewards for coming down on his side and setting him free.

I still don't trust this man.

## Blue page NO. 4

Fig. 172. Achenar is insane with rage at his brother's "trickery."



My return trip to the Mechanical Age was swift, as no fortress rotation was necessary to pick up Achenar's blue page. Achenar seems more whacked-out than ever. At one point he stares right at me and says, "I see you!" (I nearly dropped the book.) He pleads, "Sirrus is guilty, do not release him ... he will destroy me, just as he destroyed—" Static, unfortunately, cut off the last word.

Achenar claims he is "an innocent bystander," and assumes that I've already observed Sirrus's unbridled lust for riches. He says Sirrus tricked others



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into believing that Achenar murdered his father. Now he's condemned to imprisonment in the book.

His final, pathetic howl—"I cannot bear it here for eternity!"—seems genuine enough. But I can't say I'm even remotely convinced his story is true.

Now, as both brothers have made clear, there is only one age left with pages. But there are two age journals remaining in the library. Which one shall I visit? I think I'll make Channelwood my next destination.





## The channelwood Age

Hey, I'm sitting in a tree house.

I feel like a kid again. Looking around, swinging my legs over the platform. I could almost enjoy this place. Too bad I've got the treachery and betrayal of a dysfunctional family to deal with. Let me bring you up to date on how I got here. I'll sketch my maps later in the journal—I have three this time—placing them where appropriate.

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## Tower Rotation

Back in the library, I tried to envision the Channelwood Age as described in Atrus's journal—a place of great forests and tree-dwellers. Then I went over to the Myst Island map. During tower rotation, only four locations on the map prompted the holographic beam to turn red. By now it was pretty clear—four ages, four keys to reaching them. Each of the three I'd tried so far had revealed a key plaque in the tower. Only one remained.



Fig. 173. Tower rotation to the giant tree.

I rotated the tower until the beam turned red near the Marker Switch location at the log cabin. But I looked closer. I hadn't noticed before—it was not precisely on the cabin. An icon for something *behind* the cabin activated the red beam. In fact, it seemed to be the giant tree platform.

Makes sense. A tree for Channelwood.



Fig. 174. Tower view of giant tree.

I hurried to the tower, climbed to the viewing platform. The view slot indeed framed the great tree.

Interesting. But I guessed the cabin must be part of the puzzle, too. I remembered its furnace and valve wheel. I went to the key ladder, eager to see what clue it might provide.

Fig. 175. Key plaque revealed by tower rotation.



Etched on the plaque was a three-number sequence: 7, 2, 4. (See Fig. 175.)

## The Tree Elevator

Next, I went to the giant tree. Close examination revealed nothing but a tree and a platform. No buttons, no code mechanisms. Nothing. I went in the cabin, stared at the furnace, the pressure compartment. The pilot light box. The gauge. Still nothing.

I turned to go.

Fig. 176. Safe with correct combination—and matches inside!

And there it was. The safe! Of course. A three-number combination, staring me in the face. I quickly entered the key code numbers—7, 2, 4—in the combination lock and yanked down the handle.

Inside: a box of matches!

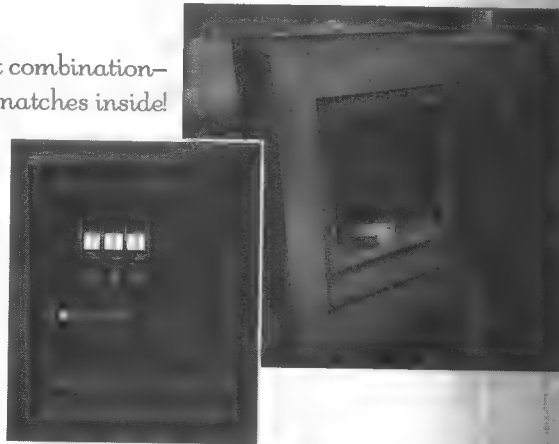
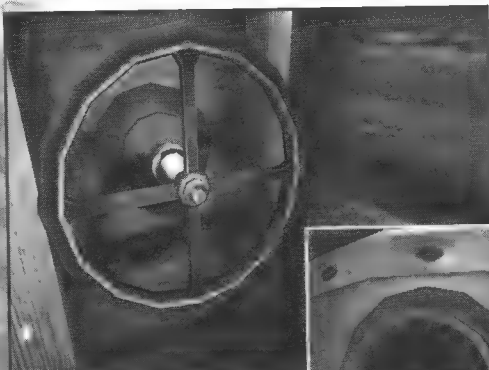


Fig. 177. Pilot lit (circled) after striking match on matchbox flint.



I opened the matchbox, took a match, and dragged it across the box flint. It leapt into flame. Then I turned to the furnace and lit the pilot light through a small square opening at bottom left.

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Finally, I turned the valve wheel, giving it several good clockwise cranks.

Fig. 178. Crank the wheel valve to raise gauge pressure.



That got the furnace flame burning brightly.

I watched the gauge as the pressure built. When the needle indicated full pressure, a loud boom resounded—it seemed come from out back—and the needle dropped to zero. Then

the pressure built again. Again, when the furnace reached full pressure, the boom resounded and the needle dropped.

I rushed out to the giant tree. Everything seemed the same, until I looked up.

The tree was rising!

Each “boom” from the furnace pushed the trunk skyward about 10 feet. And I could see a door carved into the trunk—a tree elevator! I watched as the door rose higher and higher until it stopped at a height of about 100 feet.



Fig. 179. Furnace pressure pushes up trunk, raising the door.

But how to get it back down? Obviously, I had to turn down the gas.

I went into the cabin and did just that, yanking counterclockwise until the gauge needle began to drop. Immediately, another booming sound.

I hurried back out to the tree platform. I waited until the tree opening dropped to ground level. Then I hopped through the door in the nick of time ... and rode down to an underground room.

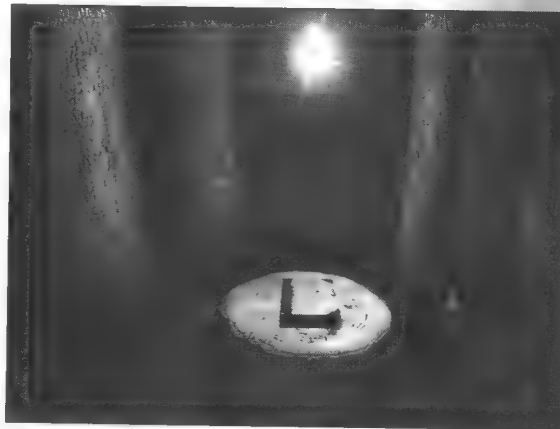
Fig. 180. Enter tree's door when it reaches ground level, and ride to underground chamber.



Fig. 181. Channelwood linking book.

There, I found the Channelwood linking book lying on a stump. I opened it and watched the flyby sequence. I noticed what looked like a windmill and a lot of trees with elevated walkways.

Then I was on my way.



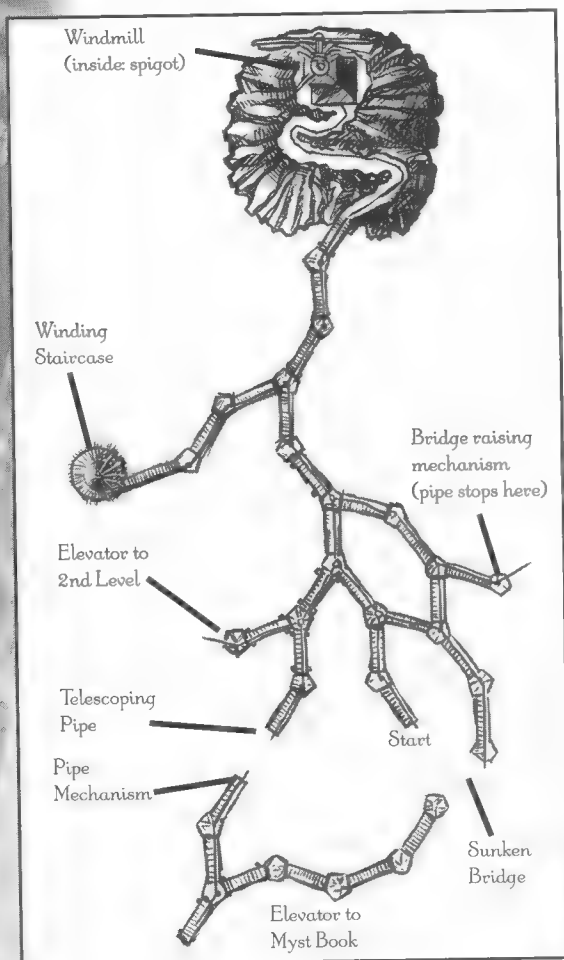
channelwood Age: Lower Level

Fig. 182. Spectacular tree village—but how to reach those upper levels?



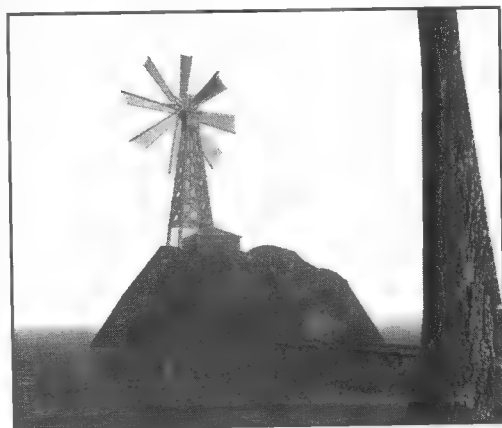
# realMYST: The Adventure Becomes Real

I found myself on the lower level of an amazing multi-level network of wooden walkways. Tall trees towered everywhere, rising directly from the water. A quick look around made it obvious that a map would be necessary. Here's a sketch of the lower level walkways I've explored.



I noticed a system of interconnected pipes running along most of the lower walkways. Listening, I could hear nothing flowing through them. As I moved forward I spied the twirling windmill that I'd seen in the linking book's flyby. I worked my way to the structure pretty easily—all pipes and pathways seemed to lead there.

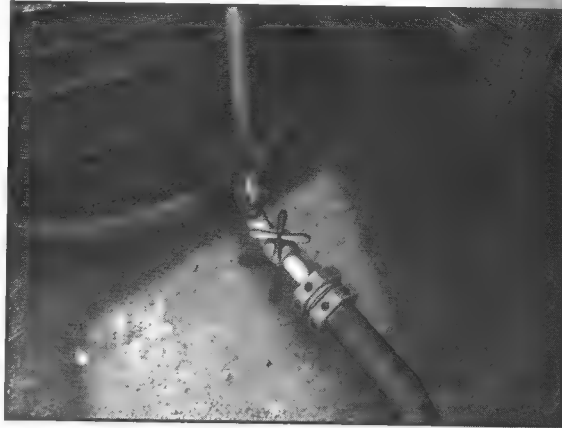
Fig. 183. All pipes run to the windmill.



I entered the structure. Inside, it was pumping water up from the surrounding ocean into a large tank. I noticed a spigot at the base of the tank. I figured that opening it would let water flow through the pipe system running along the walkways below.



Fig. 184. Windmill tank spigot controls water to pipe system.



I twisted the spigot counterclockwise. Water gurgled down the pipes behind me.

I followed the path back down. Now I could hear water bubbling all the way to the first fork in the walkway. There, I examined what looked like a switching device: yellow dots in a Y-split, with a metal switch I could flip back and forth to cover one branch of the Y or the other.



Fig. 185. Water routing switch—flip lever to direct flow left or right.

When I walked down the left fork, in the direction of the uncovered yellow dots, I could hear the water in the pipes. But when I returned to the intersection and went down the other fork—the one blocked by the switch—I could hear no water in the pipes. Then I flipped the lever on the device and checked the pipes in the two forks again. Now the opposite was true.

Yes, it's a routing switch.

Up ahead, down the right fork where I'd now routed the water, I saw a winding staircase. As I approached, I noticed that the water pipe ended at some kind of hydraulic mechanism. I could hear the device clicking and humming with power. A rope ran from the device to a pulley on a platform high above.

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And then it hit me—this elaborate pipe system doesn't just provide running water in Channelwood. It's a power source. Everything here runs on water power!



Fig. 186. Winding staircase—access gate opens only from the inside!

To test this hypothesis, I hustled back to the routing switch and routed the water to the left again, away from the winding staircase. When I returned to the hydraulic mechanism, it no longer hummed with power.

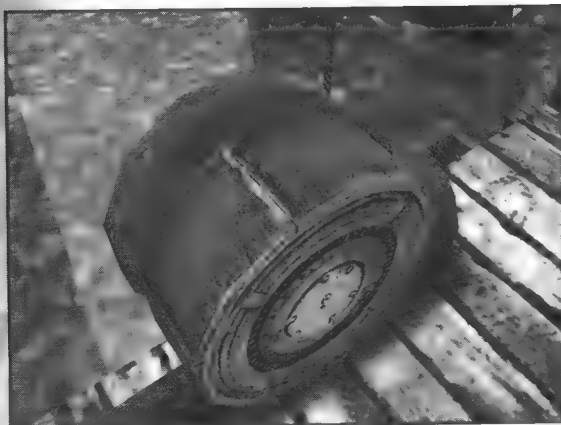


Fig. 187. Water powers this rope-pulley device!

Unfortunately, I could find no way to open the access gate to the winding staircase. It may be jammed ... or perhaps it can be opened only from the other side.



Fig. 188. Elevator car (circled) runs via rope to second level.

As I walked back from the spiral staircase I glanced to my right and noticed a crude rope-operated elevator not far away. Looking up, I could see the rope rise to a triangular platform connected to the walkways and huts in

the treetops. I returned to the first fork, then sat down to start sketching my rough map.

My next goal: get up into that second level.

## second level

At the first fork, I rerouted water back to the left. Then I worked my way to the far elevator, veering right at the next three intersections and routing water along the same route until power piped into the elevator's mechanism.

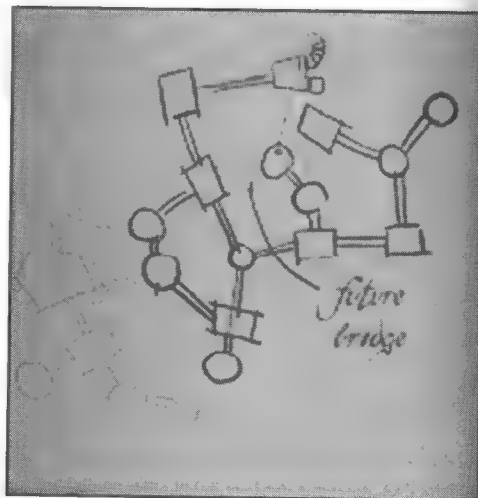
Fig. 189. Second level features a series of interconnected huts and platforms.



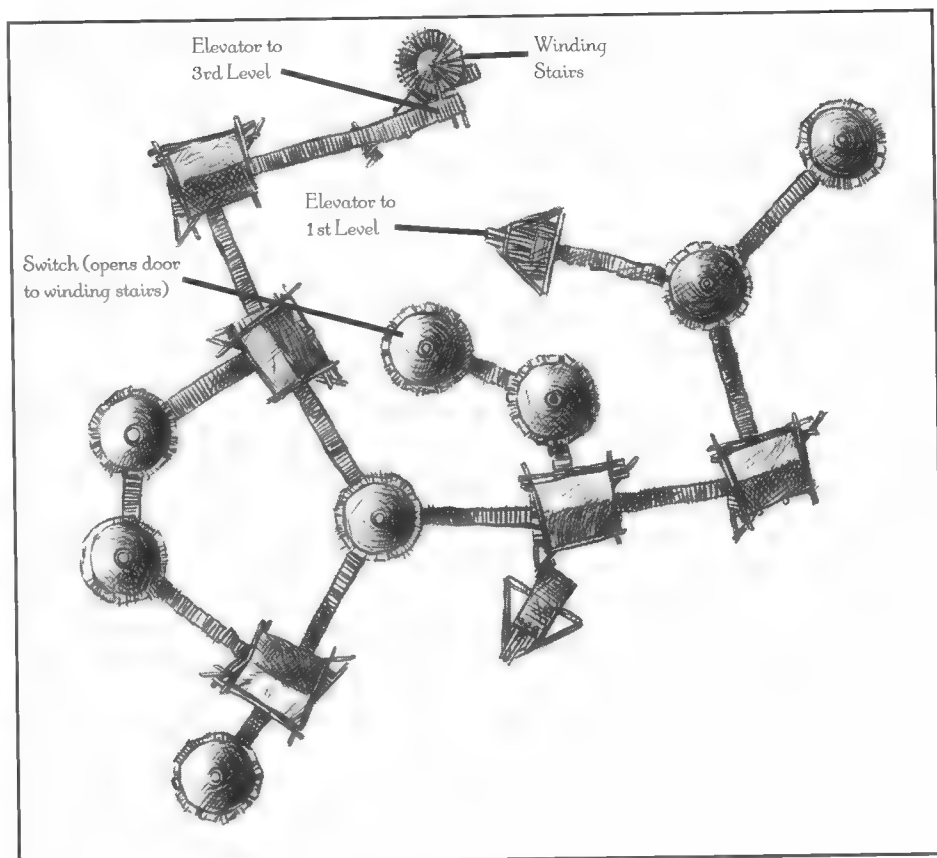
I got in, closed the door, pulled the handle, and rode to the second level.

I stepped out into an amazing but deteriorating tree house complex. One glance around reminded me of the sketch in the Channelwood journal. I retrieved it from my photo pouch. A little exploration determined that, indeed, the sketch was a map of this second level. Here's the photo in Fig. 190. I'll add my own map, as well.

Fig. 190. Channelwood journal with map of level.



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It took a lot of wandering to produce this map.

Eventually, I worked my way over to the winding staircase. Again, the stairs were inaccessible—another sturdy gate blocked the way. Next to the gate, however, I found another rope elevator leading up to a third level. I was momentarily excited. But when I got inside, the car wouldn't move.

Then I remembered: This elevator's power device is below, at the bottom of the winding staircase. I'd directed water *away* from the mechanism to route power to the far elevator, the one I'd just used to reach this level. But if I ride back down and redirect power to this elevator, I can't ride back up here to use it!

Can't power both elevators at the same time.

Big problem.

Then I thought, *If I could gain access to these winding stairs, I wouldn't need the far elevator anymore.* That, of course, was another problem.

And there I sat, stumped.

## The winding staircase

In desperation, I examined the photo of the map in the Channelwood journal again. This time I noticed a dotted line running from the winding staircase to one of the huts. On a hunch, I used the map to work my way to that hut. There I found a handle on a pedestal.

Fig. 191. Pull this handle to open upper gate (circled) of winding staircase.



I approached the handle, noticing the view directly across to the winding staircase. When I threw the switch, the staircase door opened! Using the map, I worked my way back over to the winding stairs, climbed down, and unlatched the lower-level door from the inside. Then I walked out to the first fork in the pipes and routed the water flow to the right, toward the winding staircase.

Fig. 192. Lower gate of staircase, now open.

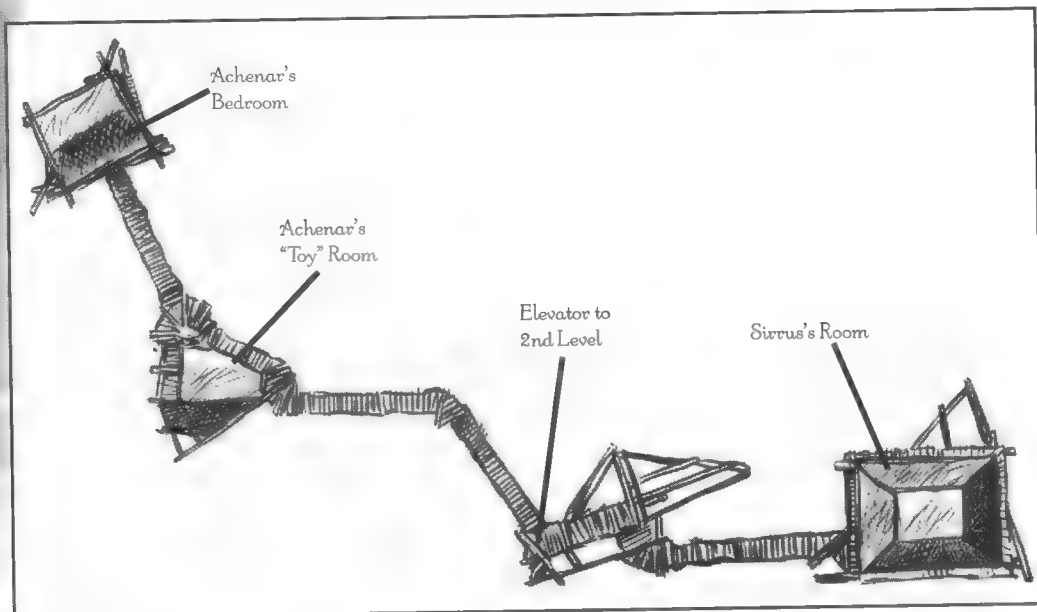


I followed the water's new flow and climbed back up the spiral of stairs to the second-level platform. Then I stepped inside the now-active elevator and rode up to the third level.

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## Third Level

This brother situation gets creepier by the minute. The third level contains Sirrus's and Achenar's rooms. Here's a quick sketch of the layout.



## Achenar's Rooms

I exited the elevator and followed the walkway straight ahead. The first thing I came to was an eerie, paint-splattered hut with a metallic door. The door swung open easily. When I stepped inside I got the fright of my life. An image of Achenar appeared in midair! Saying something ugly and menacing in a guttural foreign tongue.



Fig. 193. Achenar's frightening hologram—a warning?

I remembered that in the Channelwood Age book, Atrus mentions how his sons learned the tree-dweller's language quickly. OK, fine. But this room, man. Downright demonic. Ritualistic candles, eerie masks. And more of those eccentric and even dangerous toys. Dark and disturbed mind here. I'm truly beginning to wonder about Achenar and the blue pages—do I dare free this sick loon?

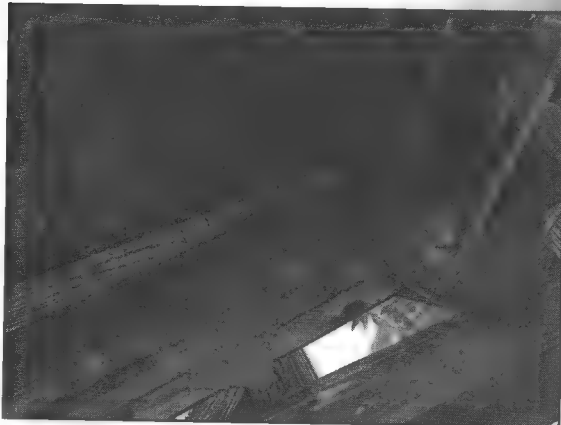
I exited via the far door (wooden, I noticed) and followed the walkway farther to Achenar's bedroom. The place featured a table that could only be a torture rack—tongs, a jagged blade, stakes and spikes, chains and cuffs, and various other unhealthy-looking objects strewn about.

Across the room on the floor next to another hologram device lay another blue page.

Fig. 194. Achenar's table of fun.



Fig. 195. The blue page next to a hologram device.



I picked up the page and decided to experiment with the device. The first button on the left brought up the same message I'd seen when entering.



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This device, it turns out, sets the message that plays back in the toy room. The next two buttons on the left triggered more odd, menacing messages from Achenar.

But the button on the far right gave me another surprise—Sirrus!

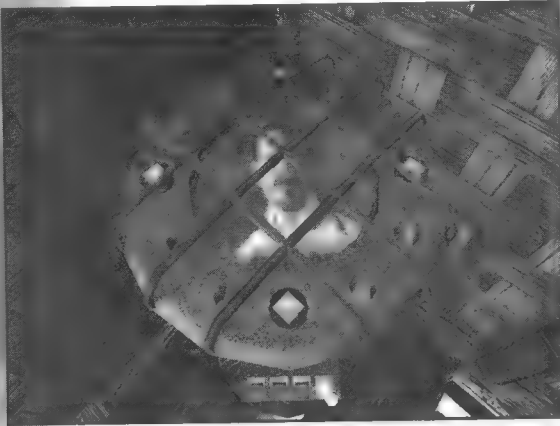


Fig. 196. Sirrus's recorded message to Achenar—what does he mean, "take only one page"?

His image said: "I hope I pushed the right button. Very interesting device, dear brother. I'm not erasing anything important, am I? (evil laugh) He is ... preparing. Remember, take only one page."

What the hell does that mean?

These boys truly *belong* in a book.

On the way back toward the elevator, I peeked back through the metallic door into Achenar's toy room. Sure enough, the hologram message triggered there was now that of Sirrus.

## SIRRUS'S ROOM

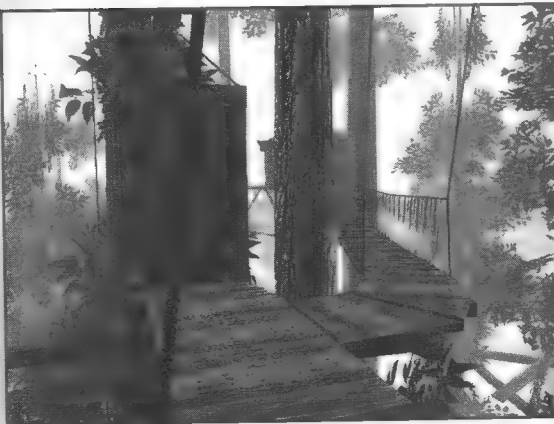


Fig. 197. Walkway runs around elevator to Sirrus's room.

As I returned to the elevator, I noticed a walkway branching around it to the right. I followed it to Sirrus's bedroom. As usual, the place was first class, except for a few empty wine bottles strewn about.

Fig. 198. Sirrus seems a fan of the bottle.



Fig. 199. Red page in drawer—last one?

I found the final red page in the desk drawer on the left, the one beneath the window view of the windmill.

I found some other interesting artifacts, too.

The bed rested on a pedestal that contained two drawers. In the left drawer I found a deadly looking dagger. In the other drawer, more empty wine bottles—I thought of the drugs I'd found back on the stonship. Underneath them was the other half of the torn journal page I'd found in Achenar's stonship bedroom.



Fig. 200. Other half of torn journal page in drawer under Sirrus's bed.



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I pulled out my transcription of the first page half, then put it together with this new fragment to get the following message:

### Marker Switch Vault Access

#### Island of Myst

The vault is located in very plain view on the Island of Myst, and access can be achieved very easily if these simple instructions are followed. First, locate each of the Marker Switches on the island. Turn every one of these switches to the "on" position. Then go to the dock and, as a final step, turn the Marker Switch there to the "off" position.

Now it was decision time. Which page, red or blue, goes back to Myst? Neither one seemed right. So I did what any thinking man would do—flipped a coin.

Tails. Achenar wins.

I left the red page where it was.

Getting back to Myst Island, however, proved somewhat tricky. I knew there must be a Myst linking book somewhere. I figure the third elevator—the one I'd seen at the farthest end of Channelwood—had to be my passage to the Myst book.

But directing water power to it would require some work.

#### The Hidden Bridge



It took hours of trial, error, and mapping. But here's what I eventually came up with.

Fig. 201. For reference—the first fork (circled here) is the first intersection from the windmill.

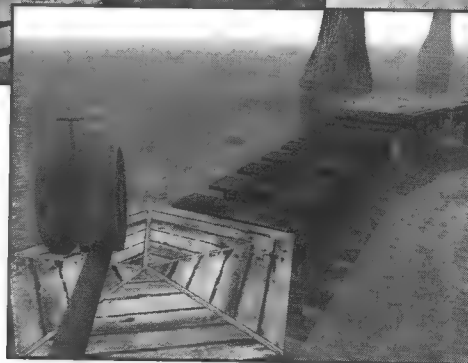
First, I rode the elevator down to the second level, took a hard right, and went down the winding staircase. Then I returned to the first fork—that is, the first intersection after the windmill. (See Fig. 201.) There I flipped the lever to the right, thus directing the water left. I did the same at the next switch. The next left fork, however, led to a dead end, so I directed water right.

The next fork had no switch, so I went left, coming to what seemed like another dead end. But I pulled the handle on a mechanism there. A hidden bridge rose from the water. Very Atrus in design.

I took a shot as it was happening. (See Fig. 202.)

Unfortunately, the water pipes ended there. Now what?

Fig. 202. Route water here, pull handle to raise bridge.



## The telescoping pipe

From the hidden bridge, I kept going to the far elevator. Its water pipes came in from a different direction. I followed the pipes until they ended at a disconnected section of pipe. For a moment, I felt panic. Was I stranded here? The sound of bird chirps was already driving me crazy. A lifetime here would turn me into—I don't know, maybe Achenar.

But then I noticed a crank on the pipe below me.

I turned it. A section of pipe began to telescope across the gap, connecting to the pipe on the other side. I was so excited I snapped a shot of this in progress. (See Fig. 203.)

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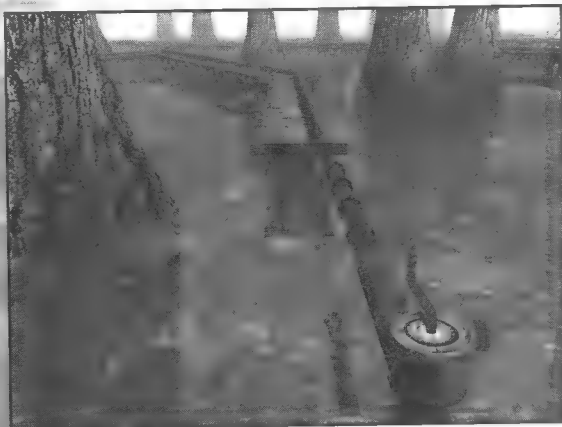
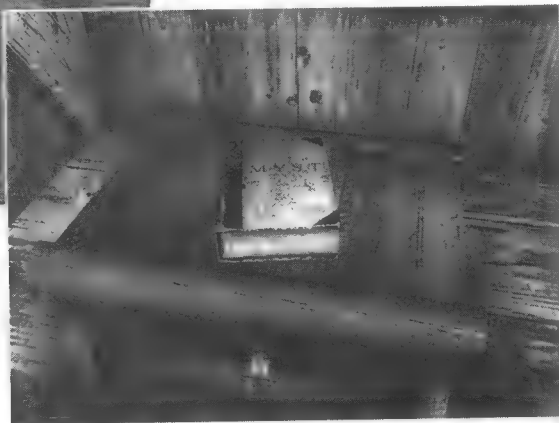


Fig. 203. Telescoping pipe crosses the gap.

The key now was to direct water power across this section of pipe to the third elevator, then hopefully punch my ticket to Myst. I worked back to the first fork, consulted my map, then made sure the water was redirected in this order—left (already done), right, right (already done), then left.



Fig. 204. The third elevator leads up to the Myst linking book.



This sent the water down through the telescoped pipe section. I used my map again to get back around to the far elevator, rode it up ... and there, indeed, was the Myst linking book waiting for me at the top.

## blue page no. 5

I put the last blue page in Achenar's book and braced myself for the worst.

He appears on the page, but does not leap at my throat from the book as I half-expected. Instead I learn that there is still another page, hidden in a secret compartment that I could reach through the library fireplace. Of course, he spits some more invective against Sirrus. Blames Sirrus for everything, in fact—the destroyed books and shattered ages, their father's murder, and so on.

Finally, he tells me about the Pattern Book on the middle shelf of the library, which I'd already discovered. It contains a pattern—No. 158, he said—that I can enter on the door of the fireplace. This will get me to the secret chamber.

Not ready to fully trust such a certified candidate for institutionalization, I've decided to do as I've done in the other ages—return to Channelwood for the other brother's page.

I like to experience the full spectrum of hatred before I make these kinds of decisions.

## The Tree Elevator

Well, I'm back. It was indeed quick. By now I've gotten pretty adept at moving around in the odd logic of this world. So, yes, the task was completed with a certain alacrity. (Geez, I'm beginning to write like Sirrus talks.)

A side note, though: On the way to Channelwood, the adolescent in me had to play in the redwood elevator just a bit. I'd noticed another pressure valve wheel down in the book room. After retracing my steps to get back down there, I twisted it clockwise, and quickly hopped in the door.

Soon I was a hundred feet high, enjoying the panoramic view.



Fig. 205. View from the tree elevator, fully raised.  
Button (circled) lowers tree to ground level.

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To get back down, I held in the button by the door. Loud hiss, steam releasing. Unfortunately, this control only got me to ground level. I had to hop back in the cabin, turn the pressure wheel down, then hurry back out and hop in the elevator again.

Back down to the book room.

Then off to Channelwood.

### Red page NO. 5

This time, I needed only one water pipe switch. On arrival, I went to the first fork (nearest the windmill) and directed water right, toward the winding stairs. Up the stairs and up the elevator to Sirrus's room on the third level for the red page. Then back down and all the way to the first fork, where I redirected the water to the left again. Finally, a quick jaunt to the third elevator, and up to the book room.

Back at the Myst library and another scintillating exchange with Sirrus.

OK, Sirrus is clearly saner in a literal sense—doesn't drool, giggle like an idiot, and so on. But I don't know. I read somewhere that we share the same basic brainstem with lizards. Listening to this guy trips some little lizard alarm in me: *Danger! Danger!* His melodramatic "debt of gratitude" gives me a chill, and his over-baked protestations of innocence are starting to annoy me.

Like Achenar, he gives me the back story—his version, of course. He berates his brother for a while, but claims their father went on a journey and did not return—no word of patricide or treachery. Then Sirrus directs me to pattern No. 158 and the fireplace. Like Achenar, he warns me not to touch the green book or the blue page. Very interesting.

Before trying the secret fireplace chamber, however, I want to check out the Marker Switch Vault Access mentioned in the now-combined halves of the torn journal page. I want to see if I can glean any new information about which (if either) brother to trust.





## Endgame

I sit in a brick chamber, ruminating on the decision of my life.

Some fresh air would be nice. The fireplace is spotless, like everything else in Myst. But I'm choking on the dust of this decision, because, frankly, I don't trust either of these guys. I don't buy their stories, don't like their attitudes. Don't like their facial hair.

But I'm jumping ahead. Let me describe how I got here.

# realMYST: The Adventure Becomes Real

## marker switch vault

As far as I knew, I'd flipped all the Marker Switches on the island of Myst to the "on" position. So I headed straight from the library to the dock switch and flipped it off. A front compartment swung open.

Inside: a white page!



Fig. 206. Page hidden in dock Marker Switch!

Now what? I scoured my journal, looking for any mention of a white page. Nothing.

What does this mean?

I took the page and returned to the library.

## the fireplace passage

I went to the bookshelf (as instructed by both brothers) and pulled out the Pattern Book—again, the last book at the far right of the middle shelf. I flipped to page 158 and snapped a photo. (See Fig. 207.)

Then I climbed inside the fireplace, pushed the red button to lower the door, and entered the pattern code on its weird inner surface.

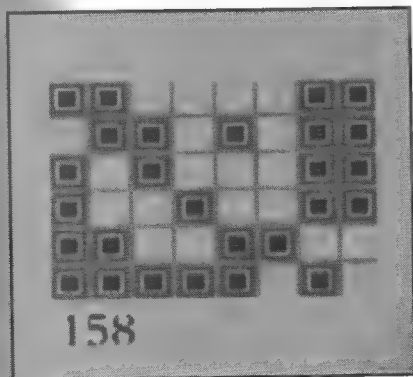


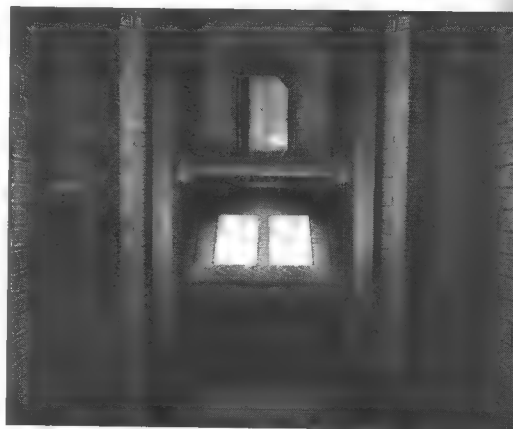
Fig. 207. Page 158 of the Pattern Book.

Fig. 208. Correct pattern code entered on fireplace door.



I pushed the button again. Gears engaged, mechanisms kicked in. Another Myst moment. I was transported to a secret chamber, just as both brothers had described. There sat the last red and blue pages. Also the dreaded green book, about which both brothers had fervently warned me. So this is it.

Fig. 209. Secret fireplace chamber—red page, blue page, green book.



It all comes down to a simple question: *Who do you trust?*

Later

OK, maybe it's not great to be cynical by nature. But in this case it paid off big time.

Faced with the choice of red page or blue page, I chose ... neither.

I followed an instinct that told me if *both* Sirrus and Achenar say "Don't touch the green book!" then that's exactly what I should do. I opened it. There, on the living page, sits none other than Atrus himself!

# realMYST: The Adventure Becomes Real

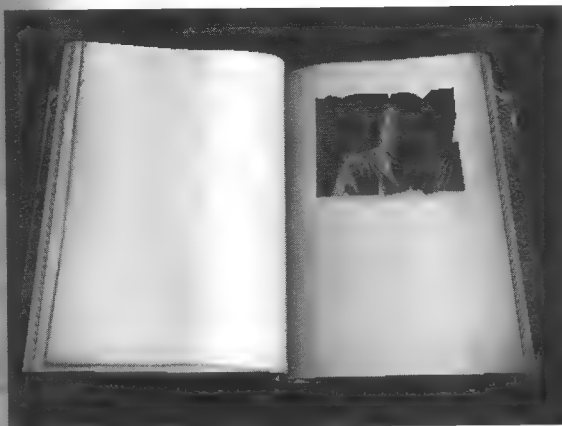


Fig. 210. The green book—a link to D'ni and a meeting with the maker.

He quickly warns me not to touch the page yet, and says he's in a place called D'ni. Then he tells his story. He speaks of the books he writes, books that link him to fantastic places. Says it's "an art I learned from my father many years ago." He mentions the red and blue books, actually

written as traps for greedy explorers. Which leads him to his boys, their abuse of privilege, their dreams of riches and power. He seems genuinely sad at the betrayal.

I decided I could actually like this man.

Finally, he speaks of being trapped himself, in D'ni. A single page from his Myst linking book is missing. He cannot travel back to his home island without it.

I correctly assumed he meant the white page I had with me. And now I understood the hologram message from Sirrus to Achenar in Channelwood: "Remember, take only one page."

I placed my hand on the illustration in the green book ... and was transported to D'ni, where I stood face to face with Atrus.

D'ni



I gave him the white page. He placed it in his Myst linking book. Then he considered his sons, and what he must do. He placed his hand on the book, saying he'd be back shortly.

Fig. 211. Atrus links back to Myst Island.

When he returned, he worried about the time lost from his writing, worried that his delay may already have had a catastrophic effect on the world where his wife, Catherine, is being held hostage. He offered me the Myst library as a token of gratitude, then concluded with these chilling words: "I am fighting a foe much greater than my sons could even imagine." At some point, he said, he may need my assistance again.

I nodded.

Finally, he indicated I should use his Myst linking book to return to the Myst Library. I did so. When I got there, I found charred marks where the red and blue books had once been displayed. I also found the Rime Age book on the floor ... laid as if in offering.

Perhaps my exploration of the ages of Myst was not yet over.

Fig. 212. Blue and red books—  
blasted to oblivion?

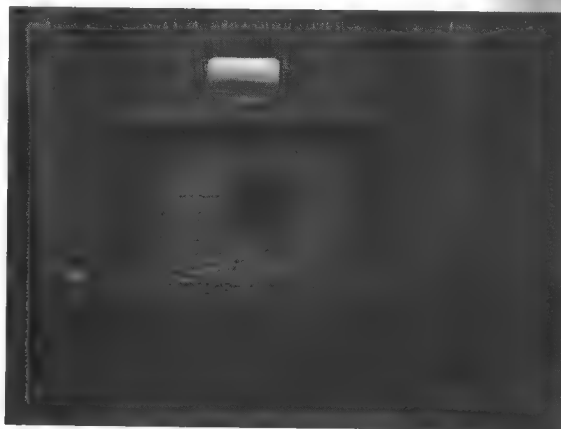
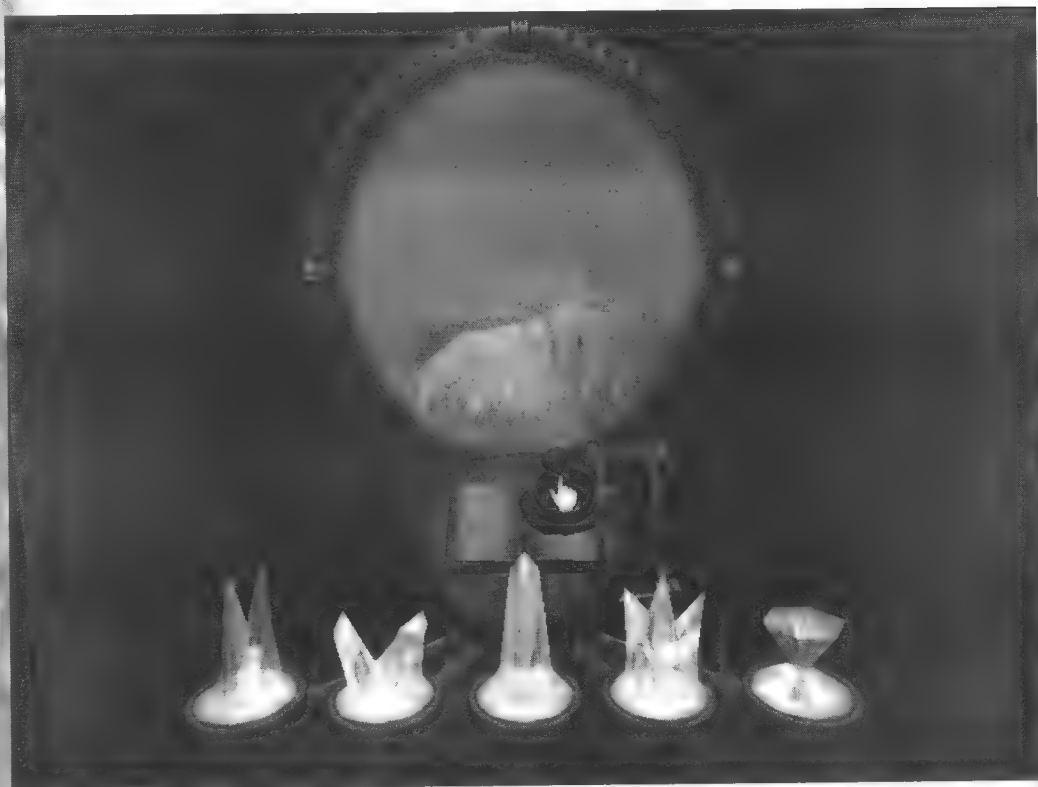


Fig. 213. The Rime Age journal  
on the floor.



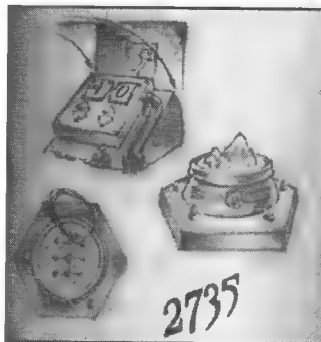


## The Rime Age

Now familiar with the puzzle-like logic of Atrus's Myst designs, I reviewed the Rime Age journal for the clues I knew must be there. Clearly, access to this age required no tower rotation. I'd already used all four key locations highlighted on the library map and found all four plaques in the observatory tower. The secret must lie in the book itself.

■ I flipped to the journal's last page.

Fig. 214. Rime Age journal clues.



As before, I studied the notes and sketches there. Again, the page features sketches of the Dimensional Imager's control panel (set to 40) and its Topographical Extrusion Test 3-D image, an overhead view of the imager with its back side circled, and the number 2735. But my re-examination also revealed something I hadn't noticed before—in the sketch, the imager control panel seems to be dropping backward.

My next destination, obviously, must be the Myst dock forechamber.

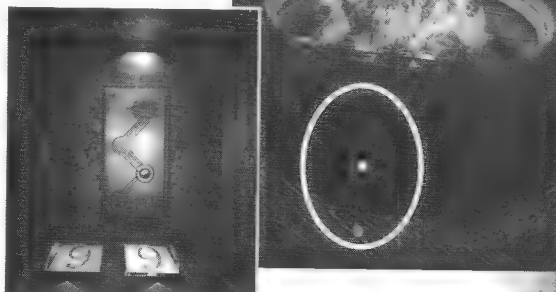
## dock forechamber

Fig. 215. Dock forechamber—back to the imager!



First, I opened the control panel, entered 40, and pressed the yellow activation button. Then, remembering the journal sketch, I went around behind the imager cauldron and found on the back side a flashing yellow button—one I'd failed to notice before. When I pressed it, the imager control panel dropped back to reveal an etching of the needle-nosed Selenitic ship and its zigzagging walkway.

Fig. 216. Button on back side of imager lowers imager control panel.





# realMYST: The Adventure Becomes Real

Inset in the first turn of the etched walkway was a curve of metal shaped like a backward C and wrapped around a golden button. When I punched the button, the C rotated—and I heard the unmistakable grind of something large and mechanical turning. It reminded me of the tower rotation sound. On the walkway etching, the C opening now faced left.

## selenitic ship walkway

I hurried out onto the actual walkway leading to the Selenitic ship, but found nothing where the walkway makes its first turn. Then I pictured the etching's C opening—it faced seaward—and got an idea. I moved back down the walkway a bit and peeked over the edge on the seaward side.

Sure enough—an open arch.

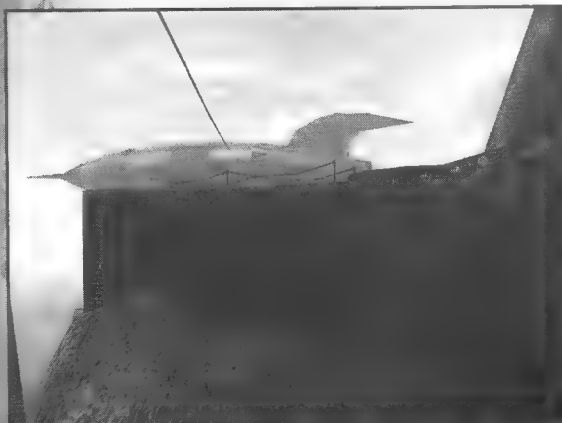


Fig. 217. Secret opening in side of ship's walkway.

I climbed down past the breaker tower and entered the passage. Inside, a tunnel branched immediately right. I followed it until I reached a chamber where a device with a four-digit entry panel hung from the ceiling.

Aha! The next step seemed obvious. I entered the Rime Age journal code: 2735.



Fig. 218. Correct Rime code entered.

I pressed the red activation button beneath the code, fully expecting to see the Rime Age linking book suddenly revealed.

Instead, the device hummed, rose ... and disappeared into the ceiling!  
I stared for a second, dumbfounded.

Did I do something wrong?

I went back outside and looked at the archway. If the device in the chamber rose straight up, where did it go? I backed up farther. Picturing the tunnel route, I guessed that the passage angled directly underneath the library. I headed back up the slope.

Fig. 219. Tunnel (left) seems to run under library (upper right).



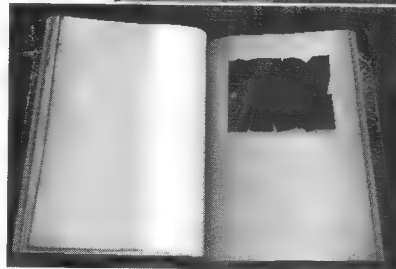
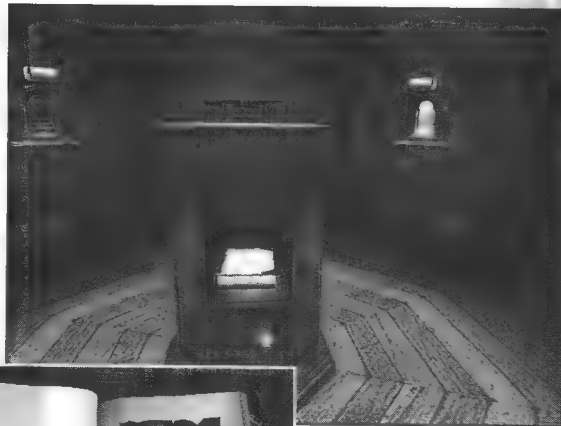
## The Library

Fig. 220. The Rime Age linking book.

And there it was.

Right in the center of the library's main room: a raised podium with a small compartment holding the Rime Age linking book. Clever, as always.

I opened the book and eagerly placed my hand on the page.



# realMYST: The Adventure becomes Real

## Rime Age: Arrival

I arrived on a lonely platform overlooking a dark, frigid sea. Snow fell and the wind howled mercilessly. There I stood, without a coat, shivering like a fool. Just offshore I could see tall, antenna-like towers rising from the icy waters.

Behind me, a walkway extended toward a small hut-like structure. I hurried down the ramp, looking for shelter from the brutal cold. On the way, I caught a glimpse of a second hut—similar, but sprouting a tall antenna—perched atop a snowy peak high to the right.

This must be the observation post Atrus speaks of in his Rime Age journal.

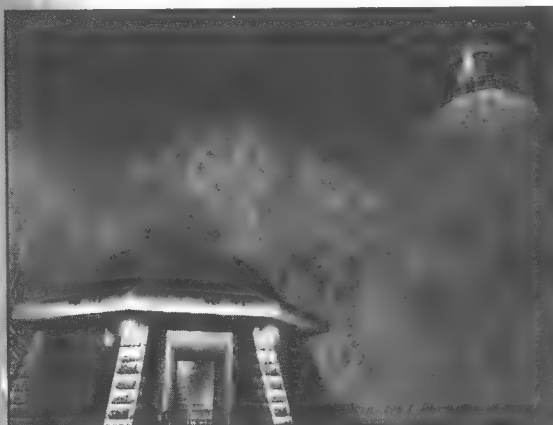


Fig. 221. Two huts—one below, one on the ridge at upper right.

### The Lower Hut

Inside the lower hut I found an alcove holding a Myst linking book—immediately accessible, thank god. I was so cold I nearly used it right away. But knowing it existed lessened my panic and rekindled a bit of the adventurer's glow. I decided to take a quick look around before taking a warm-up trip back to Myst.

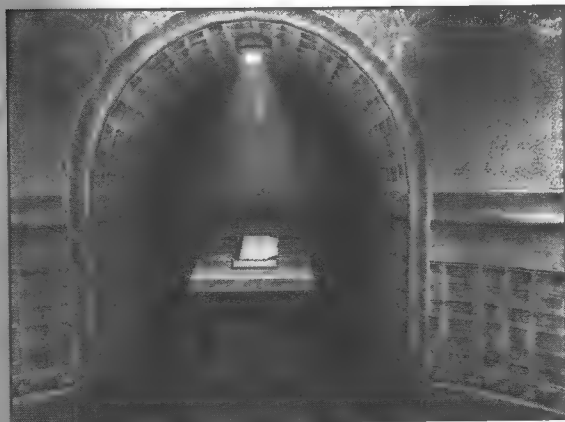
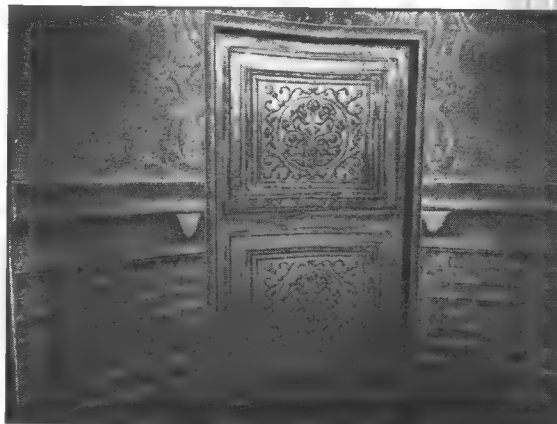


Fig. 222. Myst linking book—openly available, for once.

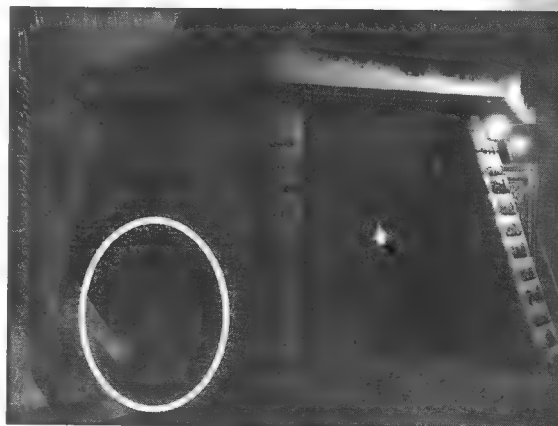
To the right of the alcove I found an ornate door. I tried to open it, but it was frozen shut. Indeed, the walls all around were encrusted in ice.

Fig. 223. Inner door iced shut.



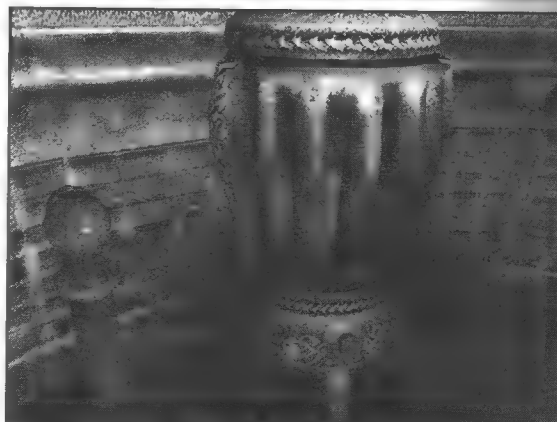
Across the room crouched an iron stove; I could see a burner inside its grate. I clicked the red button and watched starter sparks fly inside, near the burner. Surely a source of burnable fuel fed in here.

Fig. 224. Gas valve (circled) outside hut feeds fuel to stove inside.



Against my body's instincts, I stepped back outside. I turned right, walking around to the wall of the hut against which the furnace sat. There I found a valve. I turned its spigot and heard the hiss of gas. I went back inside and pressed the starter button. The stove burst to life.

Fig. 225. Stove lights after gas valve turned on outside.



I can't tell you how good the fire felt.

My fingers were numb, and I held them with pleasure over the flames. After a few moments, I noticed that a bitter breeze blew in the hut's open door, so I went to shut it. When I did, the room transformed! Within seconds, I could hear ice crack and melt and saw it running in rivulets down the walls to the floor. A large reflective puddle formed just beneath the ornate inner door.

Had it thawed, I wondered?



Fig. 226. Thawed door opens to elevator passage.

On a whim, I pushed the door again. This time, it slid open easily. I followed a long passage down to another elevator.

### The Rime Elevator

The elevator door slid open easily, too, and I stepped inside. The car was cylindrical; given other aspects of Atrus's Rime Age design, I suspected it might rotate. Subsequent trips up and down the shaft—which connected the lower hut to the observation post on the ridgetop—revealed that the elevator car indeed rotated between two rooms on each level.

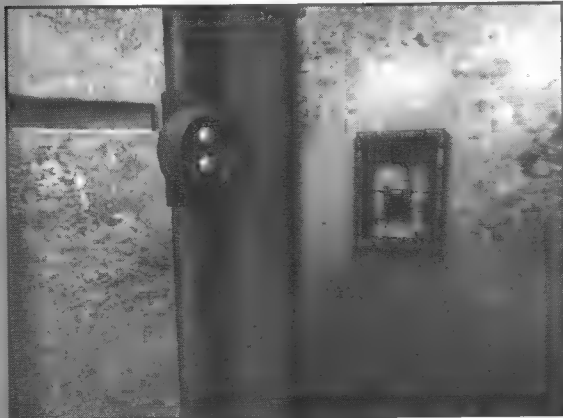


Fig. 227. Elevator controls—up/down buttons at left, car rotation button at right. Note: Rotation buttons on the upper level only.

However, the car can be rotated *only* in the upper-level observation post.

In the observation post, the car rotates between what I call the Borealis Balcony on one side and, on the other, a small writing nook where Atrus keeps another Rime Age journal. On the lower level, the tunnel entry from the lower hut is on one side of the shaft. On the other side, down another short passage, is a large laboratory I call the Crystal Lab.

But again, there is no red rotation button on the lower level. So the only way to reach the Crystal Lab from the lower hut is to ride up to the observation post, rotate the car there, and then ride back down.

## The Borealis controls

Let me document my Rime Age discoveries in the order I found them. I entered the elevator from the lower level tunnel and pushed the up-arrow button. The car transported me up, the doors opened, and I stepped forward onto a snowy balcony overlooking the gloomy seacoast.

On the balcony stood a control podium with a large handle on the left and a smaller, three-position switch at right. When I moved the switch, an indicator light changed hues from red to green to blue. I pushed it back up to the red position, then gave the big handle a tug.

What happened next is almost indescribable.

Fig. 228. Instant aurora borealis!

In the bay below, the three antenna towers burst into brilliance! First, blinding bolts of electricity arced up from the water. Then the currents connected across all three tower tops ... and suddenly, the sky above exploded with pulsating color. I could feel the charge in the air, adding to my excitement and awe as I watched the luminous display.



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It struck me that this manufactured aurora was predominantly red in color. So I flipped the small switch to the green position and pulled the handle again. Sure enough, the sky pulsed green. And the blue position yielded a blue aurora.

I pulled the handle over and over, watching the colors again and again.

Finally, I stepped back into the elevator car. As I did so, I noticed a red button exposed by one of the car windows. I pushed it. The doors closed ... and the car rotated 180 degrees.

## The writing nook

The rotation revealed a small office, barely big enough for the desk and chair it held. There, on the desk, sat a book—a continuation of the Myst library's Rime Age journal, as it turns out. I read eagerly, and learned that the light show over the water is Atrus's ingenious attempt to trigger the electromagnetic discharges he calls the "lights of the night sky"—the aurora borealis itself. Incredible!

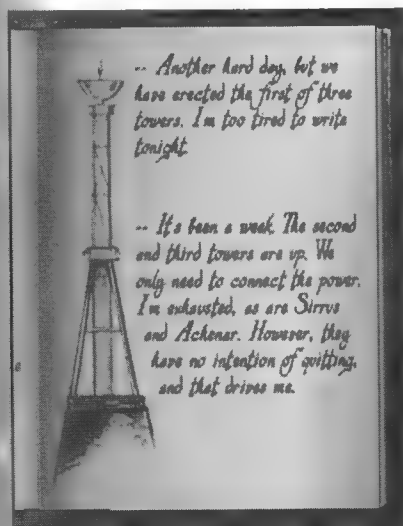
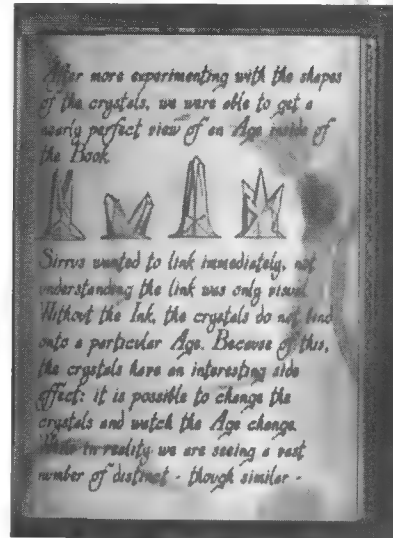


Fig. 229. Atrus and sons erected towers to recreate the aurora borealis.

Even more intriguing is his talk of crystals. His research seems to have revealed how certain crystal/geode combinations can provide glimpses into other ages without establishing a direct link.

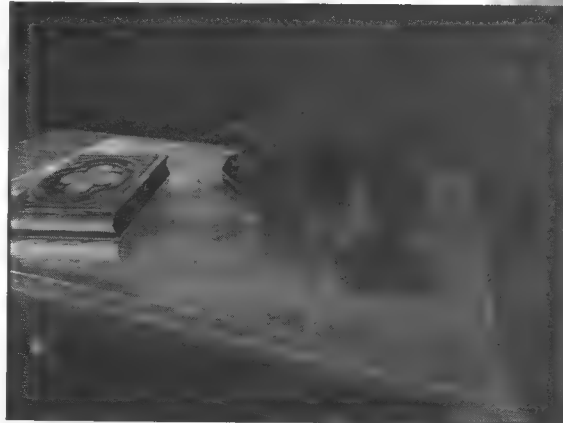


Fig. 230. Set of crystal shapes sketched in the journal ... last one smudged!



In particular, Atrus seeks a view into an Age he calls Riven—the one mentioned in his library edition of the Rime Age journal, the Age where his own father is imprisoned. Again, Atrus seems to fear the man, so much so that he wants to observe his father's activities without creating an actual link to (and the possibility of escape from) the Riven Age.

Fig. 231. Diamond-shaped crystal on desk.



## The crystal lab

The elevator car dropped, the doors opened, and I faced another misty passage. But this one did not lead back to the lower hut. I followed the tunnel up a staircase to an entry.

I opened the door and there it was—the laboratory where Atrus conducted his crystal experiments.

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A small writing desk sat on the left side, with a cot tucked into an alcove on the right side. Most visible, and remarkable, was an odd device directly across the room. A large display screen hung on the far wall. Beneath it: a linking book spread open on a large geode slice, a small projector atop the open book, and five small platforms connected via tubes to the geode.



Fig. 232. Crystals spring from these five platforms.

While examining the device, I touched one of the platforms. A gorgeous colored crystal sprang up! Waving my hand past the crystal changed its color—in fact, repeated waves cycled the crystal through a spectrum of colors. When I touched the crystal again, it changed shape! Of all the wonders of these ages, these amazing chameleon crystals were perhaps the most wonderful.

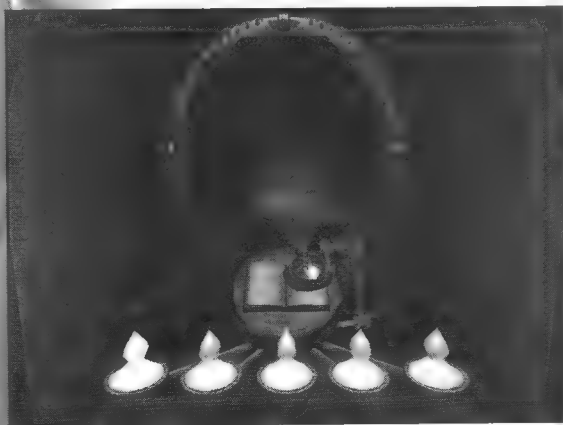


Fig. 233. Random crystal settings project images of outer space.

Clearly, these were the crystals Atrus mentioned in his Rime Age journals—the crystals that allow glimpses of other ages. So I raised crystals on all five platforms. Then I pressed the red button on the projector over the book.

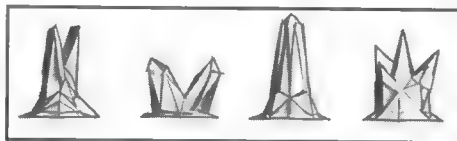
It cast an image of deep space on the display screen—a mesmerizing image, certainly, but not one of an Age.

## crystal view of mystery Age

Then I remembered the sequence of crystal shapes sketched upstairs in the writing nook's journal—the one that produced, in Atrus's words, “a nearly perfect view of an Age inside of the Book.” I pulled out the photo I'd snapped of the sequence. Only four of the shapes were clear; the fifth was smeared beyond recognition by water damage.

Rats. In what shape was the fifth crystal?

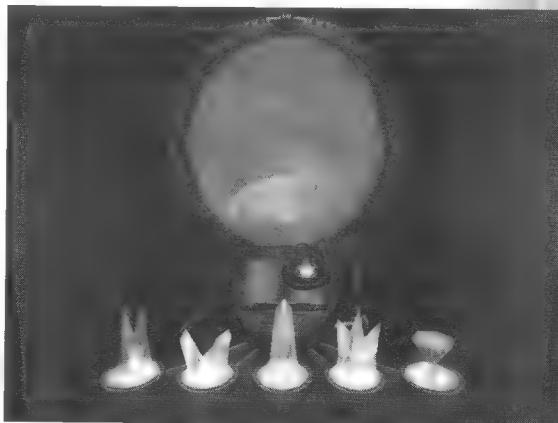
Fig. 234. The four-crystal sequence that appears in the book.



I entered the four shapes of crystal combination I had and then began to systematically enter different crystal shapes into the fifth spot and press the red button until I came upon the correct shape. Once I hit upon the right fifth shape, a fuzzy view of an island dominated by snow-capped peaks appeared in the display screen.

Fig. 235. Changing crystal colors alter view of the Age.

Then I remembered something else from Atrus's journal. He spoke of how the crystals do not “bind onto” an Age, which somehow produces an interesting side effect: “it is possible to change the crystals and watch the



# realMYST: The Adventure Becomes Real

Age change.” So I began to change crystal colors, hitting the red projector button after each alteration to see the results. And it’s true: The color of each crystal controls an aspect of the Age’s appearance.

From left to right:

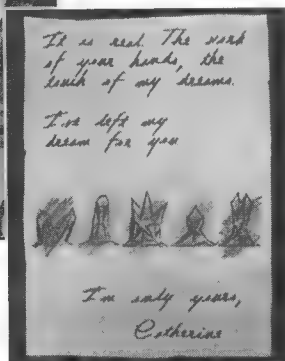
1. The color of the first crystal controls the actual view of the Age, changing angles of view and/or camera movement.
2. The color of the second crystal alters the elevation of the sea surrounding the Age.
3. The color of the third crystal alters the material of the Age’s rock formations.
4. The color of the fourth crystal alters the Age’s snow level.
5. The color of the fifth crystal alters the material of the Age’s trees.

## Crystal view of Riven Age

It was hard to pull away from the crystal viewer, but I thought I’d better explore the room a bit. The cot was simple and unremarkable. But across the room, atop the writing desk, I found a note from Catherine ... with another five-crystal sequence. The colors, from left to right, were red, green, blue, yellow, pink.



Fig. 236. Catherine’s five-crystal sequence, left to right—red, green, blue, yellow, pink.

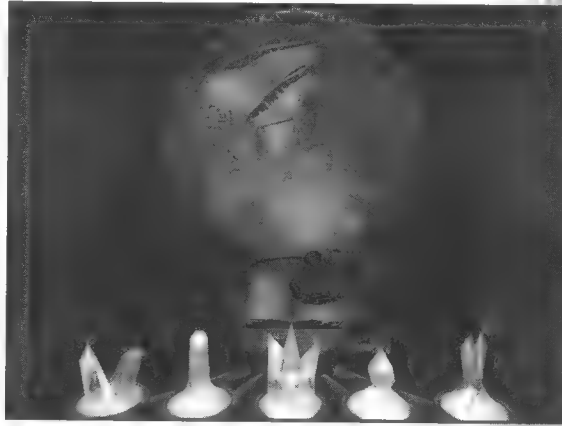


Without hesitation, I returned to the crystal viewer and entered this new code.

And here I sit now, gazing at Riven.

It is beautiful. And yet, watching, I feel a slight chill. Just an icy Rime vapor, seeping into this room? I'm not sure. But as I stare at the tropical splendor of the Riven Age, I suddenly recall Atrus's words to me in D'ni: "I am fighting a foe much greater than my sons could even imagine."

Fig. 237. Could this be a view of Riven?



Could this foe be his own father, trapped in Riven?

And if so, will I be compelled—as, indeed, Atrus suggests—to participate yet again in the bitter familial struggle?



# MYST Quick Guide







## myst quick guide

Here's a quick walkthrough of all the steps to unlock the secrets of MYST. Keep in mind that the game does not have a strictly linear structure. You can explore the five ages—Selenitic, Stoneship, Mechanical, Channelwood, and the new Rime Age—in any order. Our solution sequence was chosen arbitrarily.

We'll start with an explanation of the map mechanism in the library. Understanding how the map works is the key to unlocking the other wonders of MYST, including travel to the four primary ages. (You won't need the map for travel to the Rime Age.)

Important: Please read the following section about the map first! Much of the walkthrough is based on the assumption that you know how the map works.

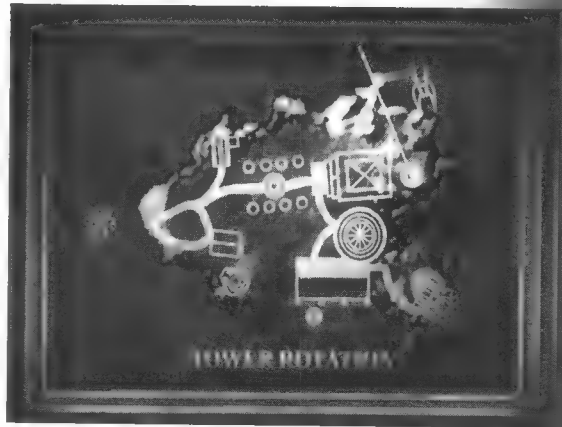
## About the Map in the Library

Fig. 1. The library map with all eight Marker Switches activated.

Each time you activate a Marker Switch (flip up its handle) on the island, a corresponding icon is activated on the map in the Myst library. When you click on the map, the activated icons light up. You can then use the map to rotate the observation tower to view the island landmarks represented by each icon. This rotation reveals important clues inside the tower.

Here's how the map works:

1. First, activate the Marker Switches on at least these four locations on the island: dock, sunken gear, needle-nosed craft, and log cabin. (You need to turn on all eight Marker Switches to complete MYST, but these four are the only ones necessary for transportation to other Ages.)



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2. Go to the map. Click and hold on the tower icon (flashing concentric circles) at the map's far right. This activates a white beam that swings in an arc around the map. Notice that the beam pauses and turns red when it passes over the four icons that correspond to the four locations mentioned previously.
3. Release the mouse button when the beam turns red—for example, over the needle-nosed craft icon. You'll hear the tower rotate until the viewing slot faces the location represented by the icon on the map—in this case, the craft on its launch platform.
4. Now approach the staircase painting just to the left of the bookshelf and click on it. It will swirl.
5. When the secret passageway opens behind the bookshelf, follow it to the elevator.



Fig. 2. Secret passage behind library bookshelf leads to tower elevator.

6. Click on the elevator door to close it—elevators don't work with open doors—then click on the blue button that reads "Library." This takes you up to the tower.
7. Click on the elevator door again to open it.
8. If you want, you can climb the ladder directly in front of you. You'll see that the viewing slot now frames the location you designated on the map. (Again, in this example, the needle-nosed craft.)

Fig. 3. Ladder to viewing slot in tower.

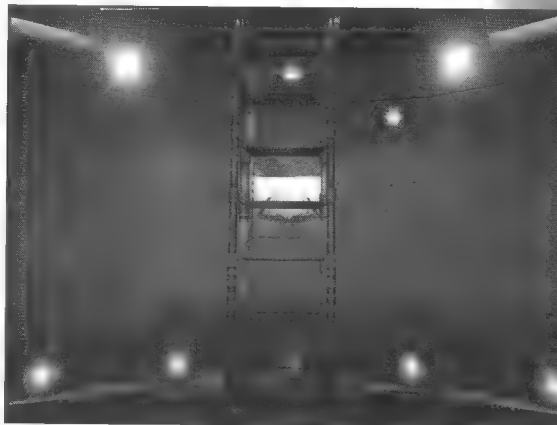
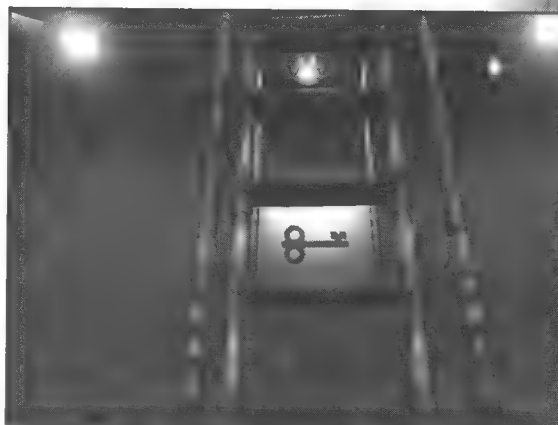


Fig. 4. Key ladder in tower.



9. Go around behind the elevator and climb the key ladder (the ladder marked with the key inscription). At the top, you'll find a plaque inscribed with a clue.

Now you need to figure out what the clue means, where and how it can be used, and so on. For more on each of the four clues you'll find in the tower, read the rest of this walkthrough.

## The object of *Myst*

Overall, your goal is to uncover the story of Atrus and his sons, Sirrus and Achenar, then decide who is telling the truth, who is lying, and who should be set free.

More specifically, you need to:

1. Bring the red or blue page, or both pages, from each Age back to the library, place them in their respective books, and view messages from Sirrus and Achenar. Ultimately, you must choose freedom or continued imprisonment for each brother.
2. Find and combine the two halves of a torn journal page to gain access to the Marker Switch Vault on Myst Island.
3. Discover the access code to a secret compartment in the library, where you will make your final decisions.

## About Red and Blue pages

Each Age (except the Rime Age) holds one red page and one blue page. One of your primary goals, as mentioned above, is to bring them back. Note: Only one page can be carried at a time. If you're already holding the red page and try to pick up the blue page, the red page will automatically go back where you found it.

To get both pages, you'll have to bring one to Myst Island, then make a return trip to the Age to get the other one. This isn't particularly difficult. Once you've solved a puzzle in Myst, it stays solved. For example, if you've entered a code into a portal mechanism, it will still be entered upon your return.

You don't need to bring both pages back from every Age to complete the game. If you decide after the first viewing that you want to help only Sirrus and not Achenar, you can bring back only the red page from each Age. Or vice versa. But to get the final clue you'll need to retrieve all of the red pages or all of the blue pages. You can't bring two red pages and two blue pages, for example.



## About the dimensional imager

Fig. 5. Imager control panel.

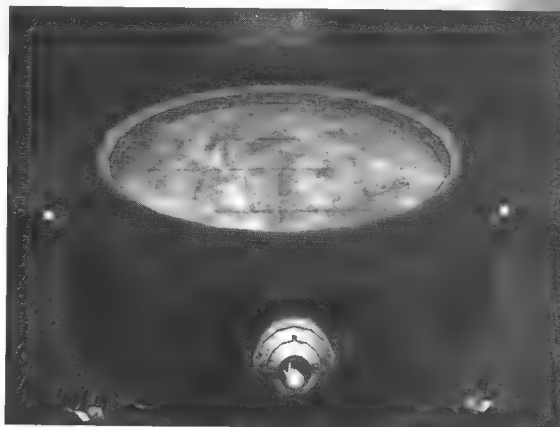


Fig. 6. Dimensional Imager cauldron.

In the forechamber behind the recessed door on the dock, you'll discover a device that looks at first like a cauldron of bubbling water. This is a Dimensional Imager. You don't need to find the imager to complete the game, but it's fun to play with.

The control panel is on the wall by the exit. Click on the button at the upper left to open the front cover. You can enter each of the three codes listed on the cover of the panel (40, 47, 67) and view those images by pressing the button on the front of the Imager.

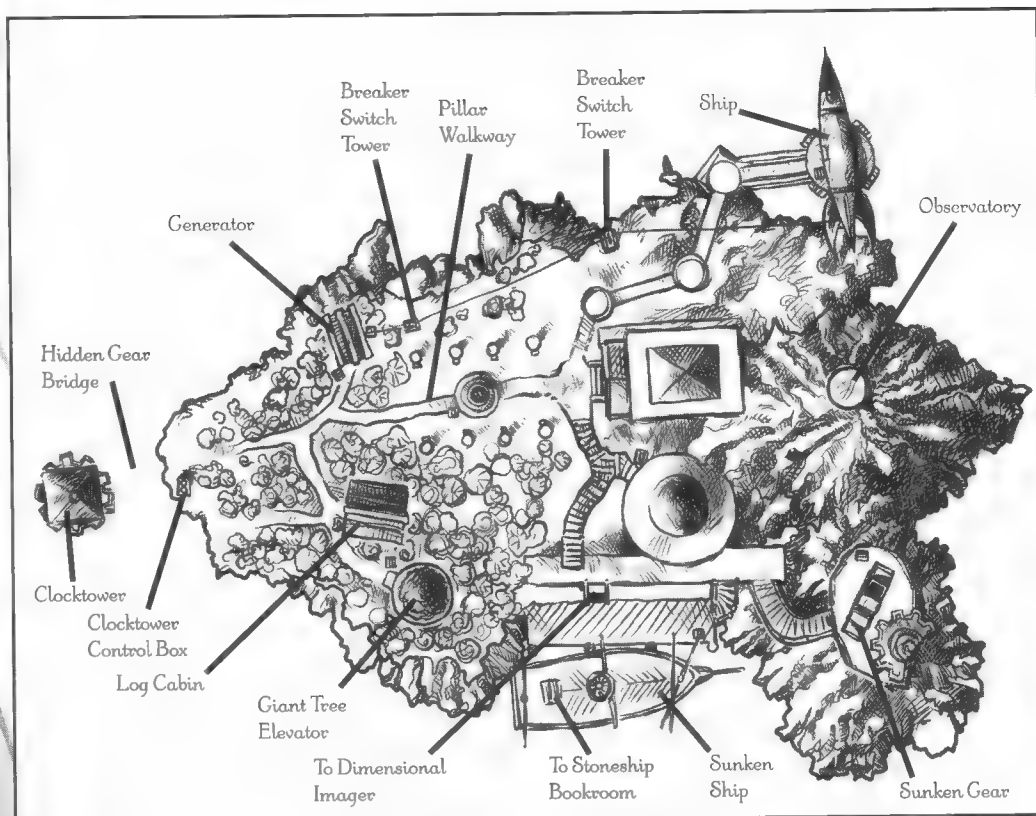
If you read the note that Atrus left for Catherine on the lawn by the planetarium (hard to miss), you know that you can view an additional 3-D image if you enter the number of Marker Switches on the island into the control panel. You can wander around the island counting the switches, or you can read the next few words in which we tell you that the correct number is 8.

Enter 08 into the Imager to see a message from Atrus.

## Myst Island Locations

The first thing you should do upon arriving in Myst is explore, turning on Marker Switches wherever you find them. Here's a quick list of the important locations on the island. Locations with Marker Switches are noted.

# realMYST: The Adventure Becomes Real



## The Dock

Fig. 7. Dock Marker Switch.

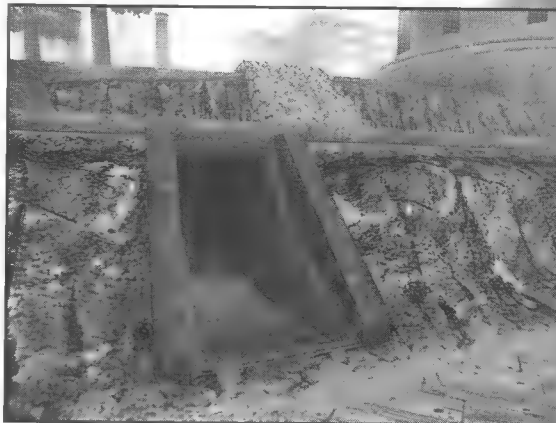
**Marker Switch here.** No exploration necessary. This is where you begin the game. Note the sunken ship in the water next to the dock and the door recessed into the retaining wall at left.



### The dock forechamber

Fig. 8. Dock forechamber entry.

This room lies behind the recessed door at the dock. The chamber houses the Dimensional Imager.



### The sunken gear

Fig. 9. The sunken gear.

**Marker Switch here.** Straight ahead up the steps from the dock.



### The planetarium

Fig. 10. Myst planetarium.

**Marker Switch here.** Up the stairs from the dock, first building on the right.





## The library

Fig. 11. Myst library.

Up the stairs from the dock, second building on the right.



## The observation tower

Fig. 12. Observation tower.

Sits on the peak behind the library. You can reach it only via an elevator found at the end of a secret passageway in the library.



## The needle-nosed craft

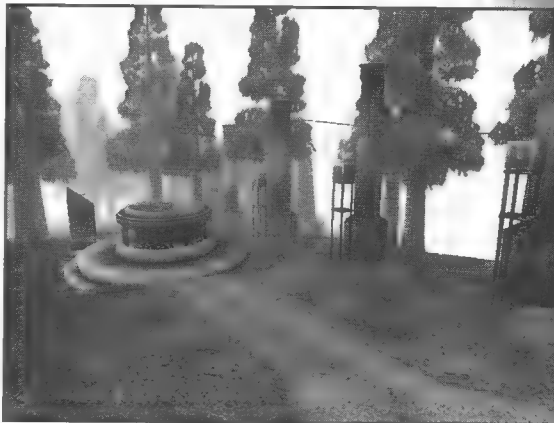
Fig. 13. The mysterious craft.

**Marker Switch here.** Down a ramp from a platform to the left of the library. Looks like a spaceship, doesn't it? Note the breaker tower (with circuit breaker switch at the top of its ladder) to the left of the ramp.

## The pillar walkway

Fig. 14. Pillar walkway.

**Marker Switch here.** This path leads straight from the entrance of the library. Objects of interest: the basin with the ship model, and the inscribed markers at the base of each pillar.



## The generator cave

Fig. 15. Generator room entry.

**Marker Switch here.** This is the brick structure further down the path, just past the Pillar Garden. Downstairs is the generator room. Note the breaker tower (with circuit breaker switch at the top of its ladder) just to the right of the structure.



## The log cabin

Fig. 16. Log cabin (left) and giant tree platform (right).

**Marker Switch here.** The cabin is surrounded by trees on the left side the path, just across from the generator building.



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## The giant tree platform

Behind the log cabin. A large redwood tree with a brick platform around its base.



## The clocktower

Fig. 17. Myst clocktower.

**Marker Switch here** (though you can't actually reach it until you find the clocktower access code.) Sits off-shore at the end of the path leading away from the library. Note the control mechanism on the shore.

## getting from MYST island to the selenitic age

1. Activate the Marker Switch next to the needle-nosed craft (if you haven't already), and then return to the library.
2. In the library, go to the bookshelf. Click on the blue Selenitic journal that sits tilted on the middle shelf, then turn to the page with the keyboard sequence. Copy down the sequence (or just look at it).

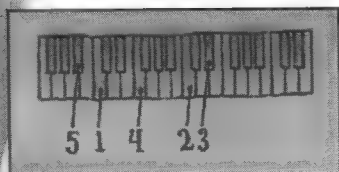
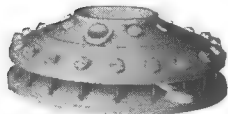


Fig. 18. Keyboard sequence from Selenitic journal.

3. Now go to the map. Click and hold on the tower icon until the beam rotates and locks on (turns red) over the craft icon.

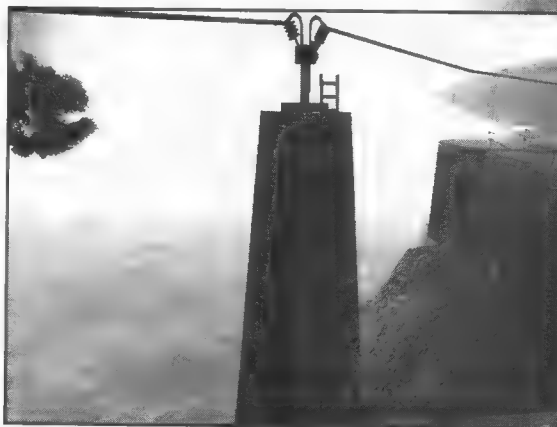
4. Go to the observatory tower. (If you don't know how, refer back to "About the Map in the Library.") The lookout slot should be lined up to view the craft.
5. Go behind the elevator and climb the ladder with the key insignia. The plaque at the top should read "59 VOLTS."
6. Return to the library via the elevator. Click on the open door painting (right side of bookcase passage) to reopen the library's front door. Then go to the generator cave.

## NOTE



EACH GENERATOR HAS A DIFFERENT VOLTAGE. YOU NEED TO ACTIVATE A COMBINATION OF GENERATORS WITH A TOTAL VOLTAGE OF EXACTLY 59 VOLTS TO POWER UP THE NEEDLE-NOSED CRAFT.

Fig. 19. Tower with circuit breaker switch at top.



7. The cave holds 10 generators. Each can be turned on or off by clicking on one of the buttons (two rows of five) on the control panel. If you select a combination that adds up to more than 59 volts, you trip a breaker switch that cuts power to the craft (the control panel's right gauge will indicate zero). If this happens, you'll have to go out and check the two breaker towers. Click and drag the breaker switches to the down position, then release, in order to reset the breakers.

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8. You can avoid tripped switches by simply pressing a correct combination of generator buttons. Here's one:

Left ROW

one (10v)

three (8v)

Right ROW

three (22v)

four (19v)

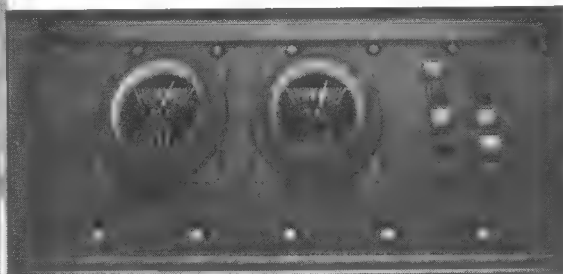


Fig. 20. Here's one 59-volt combination.

9. Go to the needle-nosed craft. When you click on the door, it will open. Enter and go to the keyboard. Play the five-note keyboard sequence you copied from the Selenitic journal in the library, and listen carefully.
10. Go to the tuner at the other end of the craft and enter the note sequence in order from left to right by moving the slider bars.

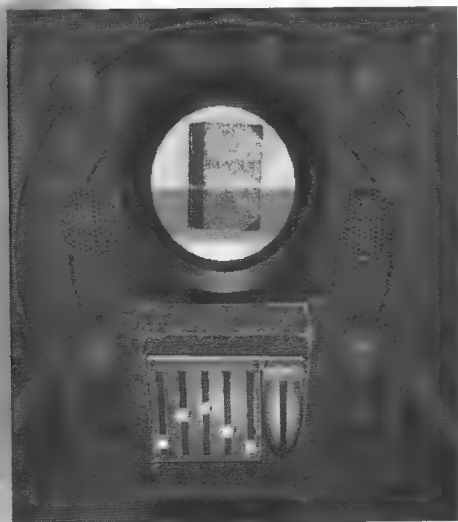
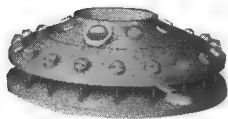


Fig. 21. Correct slider code.

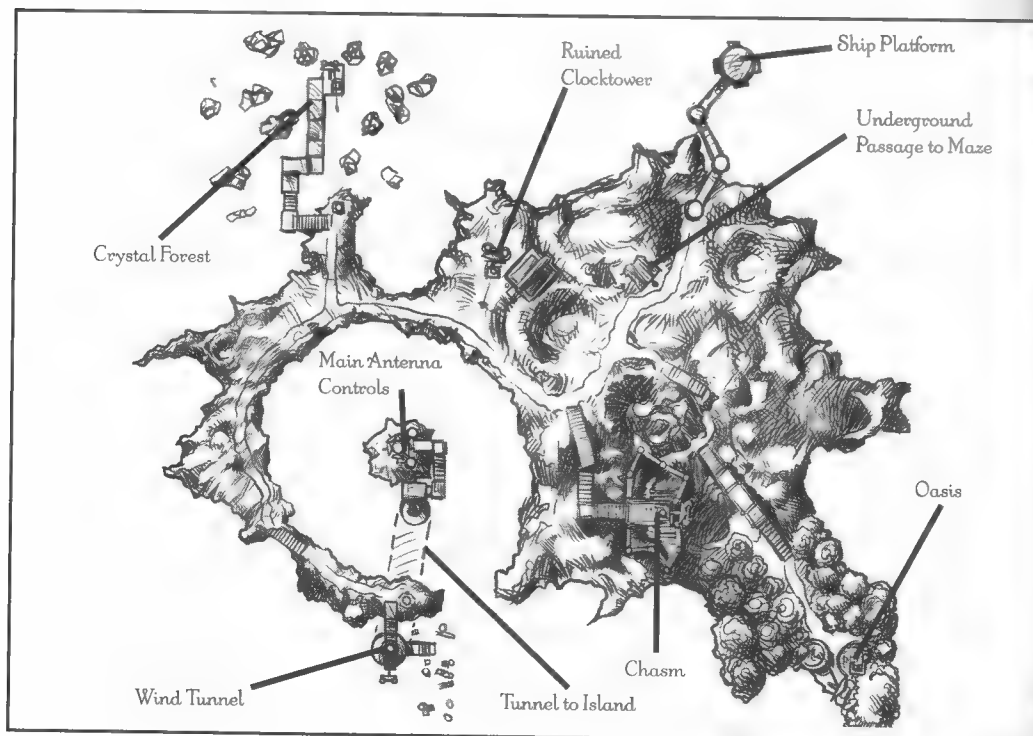
## NOTE



If you don't have great aural retention, you may have to play the first note on the keyboard, then enter it on the tuner, return and play the second note, go back to tuner and enter it, and so on until all five notes are entered in sequence.

11. Pull the handle on the tuner mechanism. The Selenitic linking book will appear in the view screen.
12. Click on the view screen to see an animated flyby of the Selenitic Age island.
13. Click on the view screen again to be transported to the Selenitic Age.

## selenitic Age





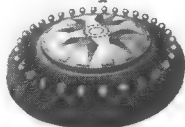
## realMYST: The Adventure Becomes Real

The main puzzle here is to discover a five-sound sequence that you can enter into the slider-bar mechanism at the portal door. (The portal is the first structure you encounter after leaving the needle-nosed ship.) Once you enter the correct code, you can open the door and go down to the underground maze.

Here's what to do:

1. Travel around the Age and turn on each transmitter—five in all. Each one is activated in the same manner: Click on the red button beneath the golden icon on each podium. This switches on a nearby microphone, which picks up that location's sound and transmits it to a central receiver in the middle of the island's lagoon.

### TIP



Each of the icons on the antenna podiums is associated with the particular sound at that location. It's a good idea to sketch all the icons and write down a description of each associated sound.

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2. Remember to pick up a red or blue page when you find it. But also remember you can bring back only one page at a time. To get both, you'll have to make a return trip.
3. There are five transmitter locations in all:

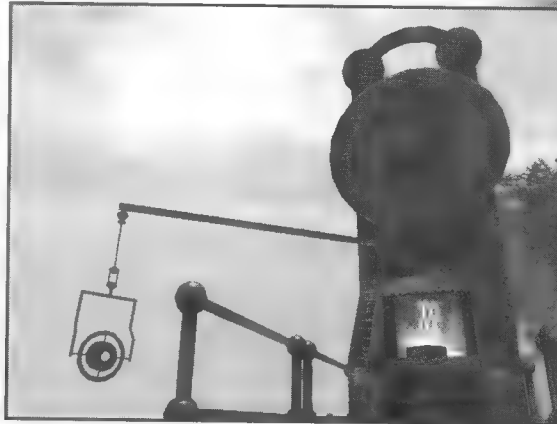


Fig. 22. The oasis.

## The oasis

Just past the portal is a pair of brick stairways to the left of the path. Follow the left-most stairway to a lush green oasis. Also note: You'll find the blue page on a bench to the left of the main podium.

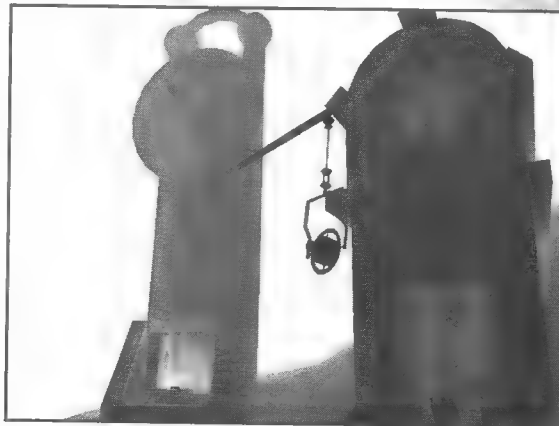
Fig. 23. The chasm.



## The chasm.

Just past the portal is a pair of brick stairways to the left of the path. Follow the right-most stairway up to a high platform built over a volcanic chasm.

Fig. 24. The clocktower ruins.



## The clocktower ruins.

Not far past the portal on the right side of the path sits a clicking, broken clocktower.



Fig. 25. The crystal forest.

### The crystal forest.

Proceed past the clocktower ruins down the narrow peninsula to a Y-branch. Take the right fork to an offshore platform that sits amidst towering crystals rising from the sea. Note: The red page sits atop the podium here.



Fig. 26. The wind tunnel.

### The wind tunnel.

Take the left fork at the Y-branch in the peninsula. Follow it to a well-like opening that leads down to a windy tunnel.

4. The wind tunnel podium sits behind an opening that looks like a well. After you've pressed the red podium button to activate the microphone, go down the ladder. At the bottom, follow the tunnel to another ladder. (A switch at the bottom turns on helpful tunnel lights, but you don't need them to traverse the tunnel.) Go up the far ladder.
5. You'll see a tall tower with five antenna dishes. Each dish is a sound and video receiver. Click on the antenna control podium to open the steel doors.

Fig. 27. Antenna control tower.



6. The five camera/receivers rotate around this main podium. Your task is to aim each dish at its corresponding transmitter on the island, thus receiving the transmitted sound for that location. When all five antennae are correctly aligned, you must press the  $\Sigma$  button at the bottom of the panel. This triggers the proper sound code sequence to enter in the portal door slider mechanism.

If you want the simple solution, skip to No. 7. If you want to solve this puzzle step by step, here's what to do:

- \* Click on the first button (the oasis icon), then click on the arrows that swing the receiver around in a 360-degree arc. Move the receiver small increments, stopping to listen for the sound that corresponds to the icon on the button—in this case, running water.
- \* When you get within 5 degrees of the correct bearing, the sound faintly appears and the appropriate directional arrow flashes, showing you which way to rotate the camera.
- \* When you hit the exact degree mark, the static disappears and the sound locks in clearly.

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- \* Repeat this process with the other four icon buttons.
  - \* When you've got all five receivers aligned, press the  $\Sigma$  button at the bottom. The portal code sound sequence will play. Jot it down in the correct order. Remember: The portal slider-bar mechanism relies on sound only. If you have poor sound memory, you might want to make a note describing each sound in the sequence.
7. Here, for the impatient, are the proper receiver bearings for each transmitted sound, listed in the order of the portal's sound code sequence:

code order	sound location	directional bearing
1	Crystal forest	18.7
2	Oasis	122.1
3	Wind tunnel	196.3
4	Chasm	99.4
5	Clock	44.3

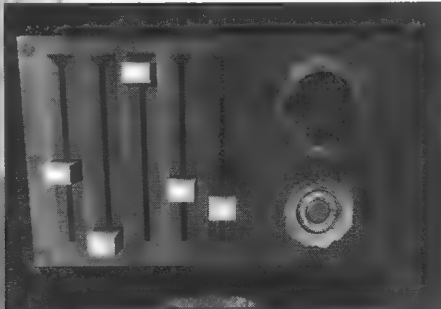
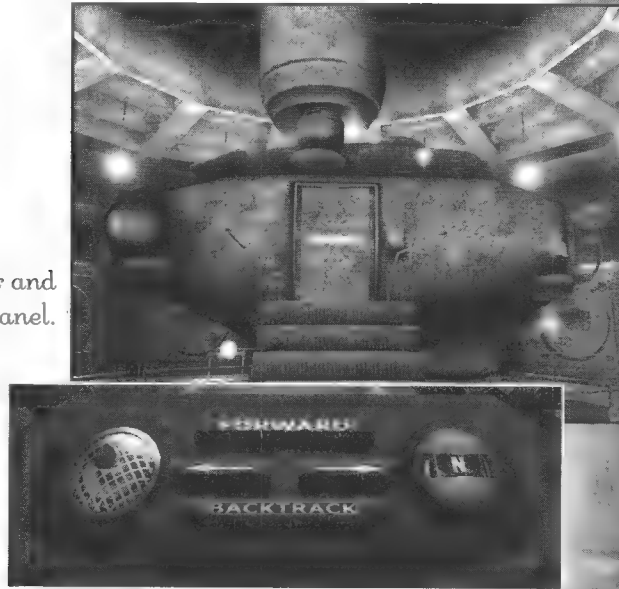


Fig. 28. Portal slider code.

8. Go back to the portal door and enter the sounds from left to right in the order listed in No. 7. (Check Fig. 28 to see the correct slider arrangement.) Push the button.
9. Follow the passageway to the maze-runner rail car. Click on the blue button to open the door, get in the car, and click on the driver's seat to sit down.
10. Click on FORWARD to lower the maze-runner into the maze. Navigate the maze by clicking on the arrow buttons to select directions according to the sound cues given. (If you miss the cue, replay it by pressing the red button at left on the control panel.)

Fig. 29. Maze-runner car and its control panel.



Here are the sound/direction cues:

direction

N

W

E

S

sound cue

small bell (bing)

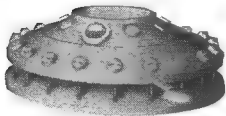
bird sound (twrrreee)

airbrake (fssss)

dull bell (clunk)

(NE, NW, SE, SW combine the sounds of the two directions)

## NOTE



The BACKTRACK button has a memory. When you click on it, the maze-runner car automatically moves back to the last correct position on the track.

11. Here is the correct maze-running sequence: N, W, N, E, E, S, S, W, SW, W, NW, NE, N, SE and out.

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12. At the end of the maze, exit the maze-runner car. Enter the tunnel marked by the flashing red light and follow it through another door to another large chamber. There, on a pedestal, you'll find the Myst linking book.
13. Click on the book to open it, then click on the picture of the library ceiling on the right-hand page to go back to the Myst library.
14. After putting the page in the appropriate colored book and viewing the new message from the brother, you can return to the Selenitic Age for the other page. Simply go to the needle-nosed craft again, pull the handle down, click twice on the view screen (the correct code is still loaded), exit the ship, and retrieve the page. Go back to the portal door (again, the code is already loaded) and renegotiate the maze to return again to Myst.

### getting from myst island to the stoneship age

1. Activate the Marker Switch at the Myst dock if you haven't already, then return to the library.
2. Now go to the map. Click and hold on the tower icon until the beam rotates and locks on (turns red) over the dock icon.
3. Go to the observatory tower. (If you don't know how, refer back to "About the Map in the Library.") The lookout slot should be lined up to view the sunken ship.
4. Go behind the elevator and climb the ladder with the key insignia. The plaque at the top displays a series of three dates and times. (See Fig. 30.)

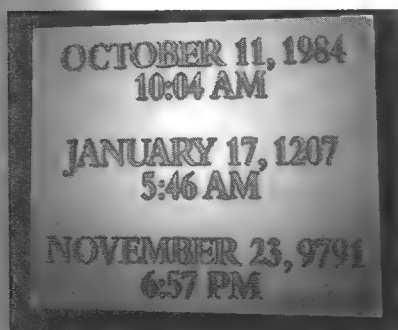


Fig. 30. Stoneship key plaque.



## TIP



Don't forget to turn off the light in the planetarium before plotting star dates. The constellations will be very murky if you leave the lights on.

5. Exit the library (clicking on the open door painting to reopen the library door) and go to the planetarium. Push the blue button by the door to turn off the lights. Then sit in the chair and pull down the star plotter.
6. Enter the first date and time into the plotter (see Fig. 31), then press the button at the upper left. A constellation appears.
7. Carefully sketch the constellation, then repeat the process for the other two star dates.

Fig. 31. First star date plotted.



8. Go back to the library bookshelf. Click on the blue and red Stoneship journal that sits on the far right of the top shelf, then turn to the pages with the constellation drawings. Match the Stoneship journal drawings to your sketches. You should find: Leaf, Snake, Insect.

Fig. 32. Constellation matches—  
Leaf, Snake, Insect.

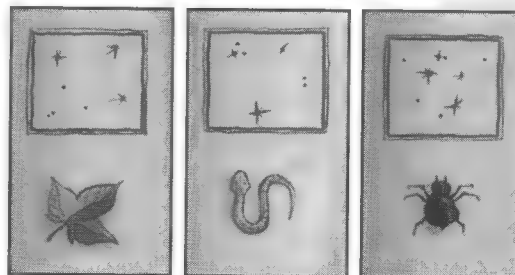




Fig. 33. Both boats afloat!



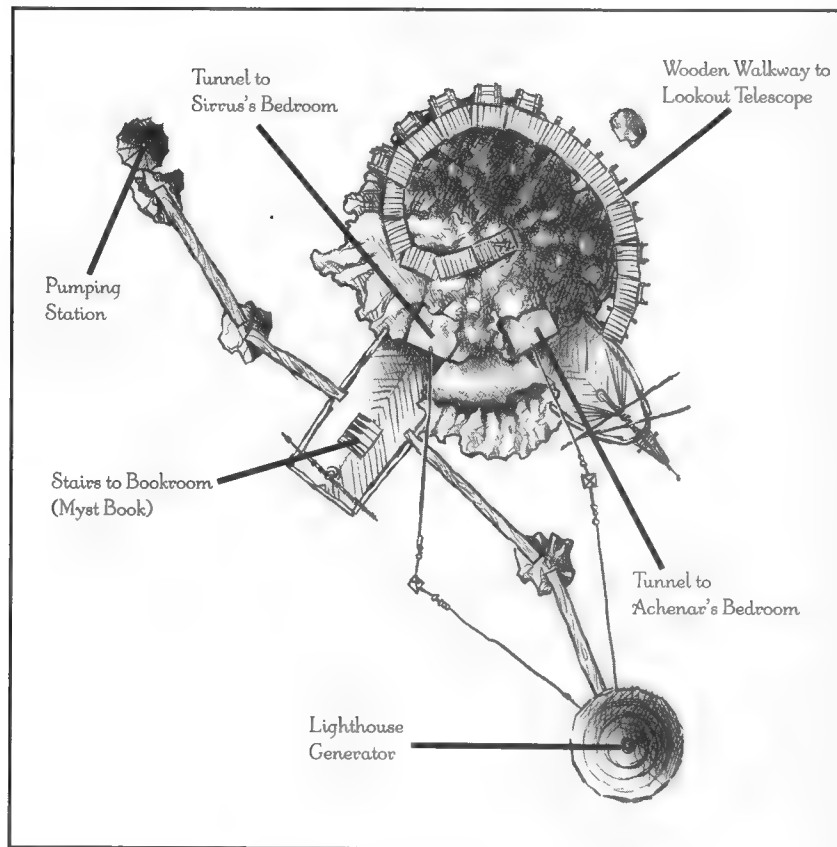
## TIP



Click on the Leaf marker last, then hold down **(Shift)** and run to the dock. You can watch the big ship rise!

9. Go outside to the Pillar Garden and click on the Leaf, Snake and Insect markers. (Each insignia turns green when turned on.) You'll hear a rushing of water as both the model boat in the basin and the actual boat by the dock rise up and float.
10. Go down to the dock, board the boat, and enter the aft cabin compartment. You'll find the Stoneship Age linking book.
11. Click on the book to open it and activate the flyby animation. Then click on the picture to go to the Stoneship Age.

# stoneship Age



1. Follow the narrow plank walkway off the port stern to the umbrella platform in the water. This is a pumping station. Its three switches pump out water in various parts of the ship/island:

switch	Action
RIGHT	Pumps out lighthouse
MIDDLE	Pumps out fortress tunnels
LEFT	Pumps out hold in ship's aft (book room)



Fig. 34. The pumping station.



Fig. 35. The lighthouse.

2. Click on the right switch to pump out the lighthouse.
3. Enter the lighthouse and go downstairs to click on the spigot at the bottom left of the trunk. When the water finishes draining from the trunk, click on the spigot again to shut it (making the trunk watertight).

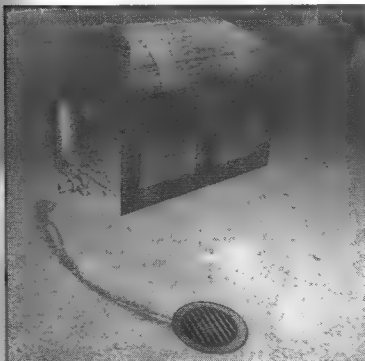
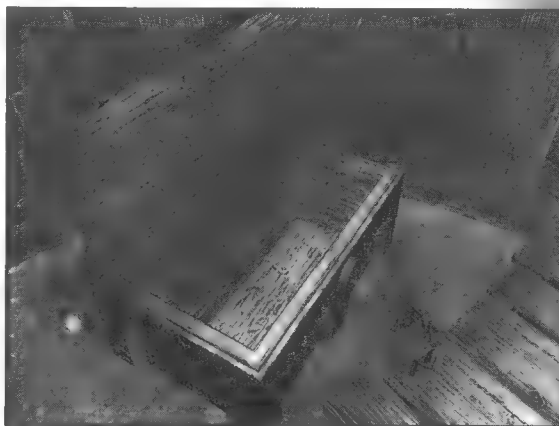


Fig. 36. Trunk with spigot opened.

4. Now go back to the pumping station and click on the middle switch to pump out the ship's tunnels and re-flood the lighthouse.
5. Return to the lighthouse. The trunk is now floating next to the key chained to the floor. Click on the key to unlock the trunk. You'll find another key inside.
6. Take the key from inside the trunk. (Your cursor becomes a hand holding a key.) Use this key on the padlock on the ceiling hatch door.

Fig. 37. Floating trunk opened.



7. Upstairs you'll find a generator with a battery pack. Click and hold on the generator's crank handle to crank it up, which charges the battery. The light runs to the top of the meter when it's fully charged, giving you about 10 minutes of power to explore the ship.
8. This next step is not essential, but it does give you a clue for a later puzzle. Go up the wooden bridge path to the lookout telescope. If you scan the horizon, you'll find a blinking light. (The light won't blink if you haven't fired up the generator yet.) Note the compass direction of 135 degrees.

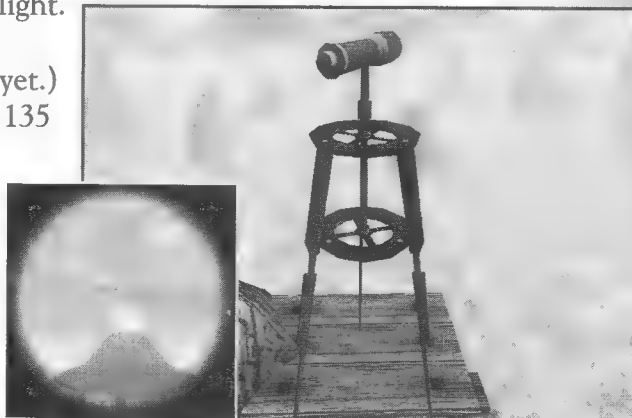


Fig. 38. Lookout telescope and view of beacon at 135 degrees.

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9. Now go in the fortress and explore the brothers' bedrooms. Sirrus bunked in the room off the rear half of the ship, Achenar in the room off the front half. Remember: You can take only one page at a time.
10. In Sirrus's room, find the red page in the bottom drawer of his dresser chest.



Fig. 39. Sirrus's room.

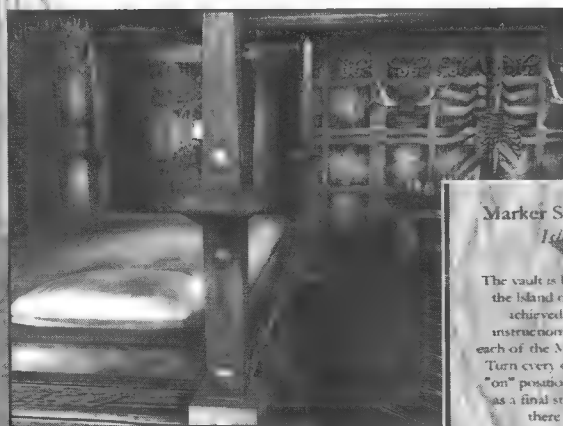
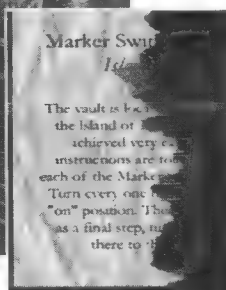


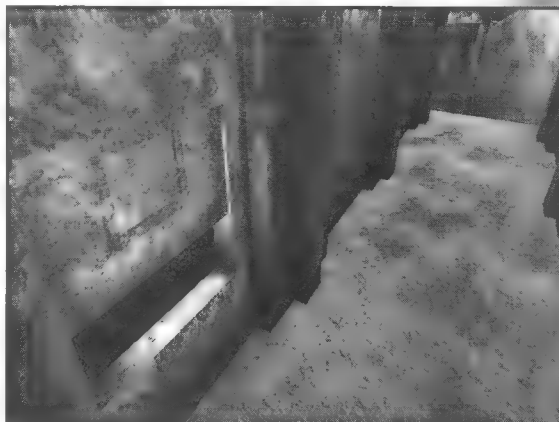
Fig. 40. Achenar's room and torn journal page.



11. In Achenar's room, find the blue page on the bed. Also discover a very important clue in the chest of map drawers, second drawer from the bottom—half of a torn journal page.
12. If the battery pack runs out of power while you're downstairs, you'll need to fumble through the dark back to the lighthouse, then crank up the generator again.

13. On the way back up the stairs from either brother's room, you'll find a sliding panel on the first landing. (It's marked by a red square.) Click on it to enter a low passage to the secret compass room.

Fig. 41. Secret door to compass room.



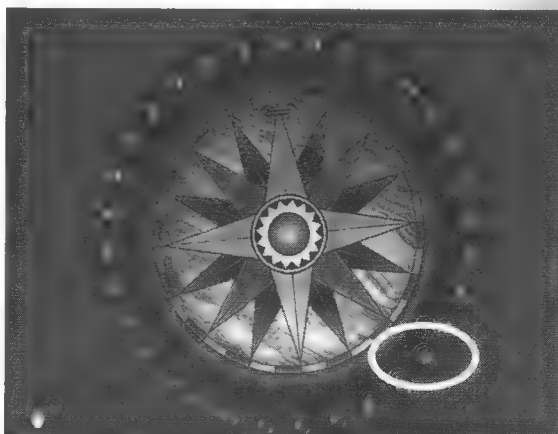
14. When you reach the compass, click on the button corresponding to 135 degrees. (Remember the blinking light in the telescope?) It's the twelfth button clockwise from due north, at the tip of the lower right red ray. This button turns on the submersible lamps outside the watertight windows, lighting up several important underwater chambers.

## NOTE



If you hit the wrong compass button, the lights go out. You'll have to stumble in the dark back up to the lighthouse, then crank up the generator again.

Fig.42. Press compass button at 135 degrees.





## realMYST: The Adventure Becomes Real

15. Go to the pumping station and push the left switch to pump out the Stoneship book room.
16. Return to the ship's stern half and go downstairs into the aft hold. Submersible lamps light your way. Once you reach the book room, enjoy the spectacular undersea beauty for a few moments. Watch for the huge manta ray!
17. Click on the lone table in the book room. The Myst linking book rises up.

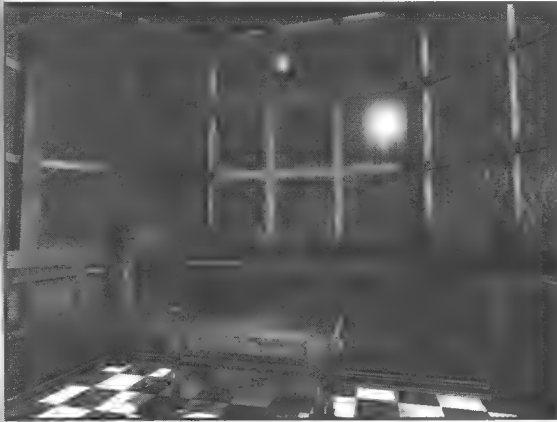


Fig. 43. Undersea book room.

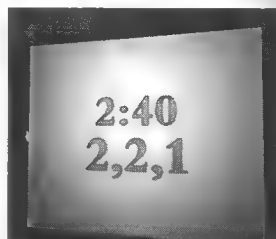
18. Click on the book to open it, then click again on the picture to return to the Myst library.
19. As always, you can return for the other brother's page. Note: Besides pumping out the appropriate chambers, you must also crank up the generator and reset the compass to 135 degrees before you can get back down to the book room.

## Getting from Myst Island to the Mechanical Age

1. Activate the Marker Switch at the giant sunken gears (if you haven't already), and then return to the library.
2. Now go to the map. Click and hold on the tower icon until the beam rotates and locks on (turns red) over the gears icon.

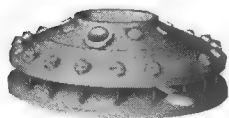
3. Go to the observatory tower. If you don't know how, refer back to "About the Map in the Library.") The lookout slot should be lined up to view the giant gears.
4. Go behind the elevator and climb the ladder with the key insignia. The plaque at the top will display a time and a series of numbers. (See Fig. 44.)

Fig. 44. Mechanical key plaque.



5. Exit the library. (Remember, click on the open door painting to reopen the library door.) Go to the clock-tower site. Use the wheels on the control box by the shore to set the clock on the tower to 2:40.

## NOTE



Each click of the large wheel moves the clock's big hand forward five minutes; each click of the small wheel moves the clock's small hand forward one hour.

Fig. 45. Clocktower set to 2:40.

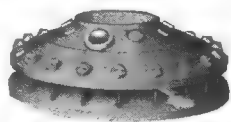


6. Push the red button. A gear bridge will rise out of the water.
7. Go across the bridge to the clocktower and activate the Marker Switch.

8. Go inside the clocktower. You'll see a gear and lever device with three numbers set at 3, 3, 3. You need to reset it to 2, 2, 1. Each lever, left and right, works in two different ways:

- \* PULL AND RELEASE RIGHT LEVER. Moves the top two gears one digit.
- \* PULL AND HOLD RIGHT LEVER. Moves the top gear one digit and the middle gear continues to rotate as long as the lever is held down.
- \* PULL AND RELEASE LEFT LEVER. Moves the bottom two gears one digit.
- \* PULL AND HOLD LEFT LEVER. Moves the bottom gear one digit and the middle gear continues to rotate as long as the lever is held down.

### NOTE



You can change numbers only until the counterweight on the left wall hits the ground. When that happens, reset the mechanism back to 3, 3, 3 by pulling the handle at far right on the back wall.

9. To enter the correct gear numbers: Pull and release the right lever twice. This gets the 2 on top. Then pull the left lever down and hold. When the 1 appears on the bottom, wait until the middle 2 rotates back around, then release immediately. When you get the correct 2, 2, 1 setting, the gear sunken into the base of the device rotates open.

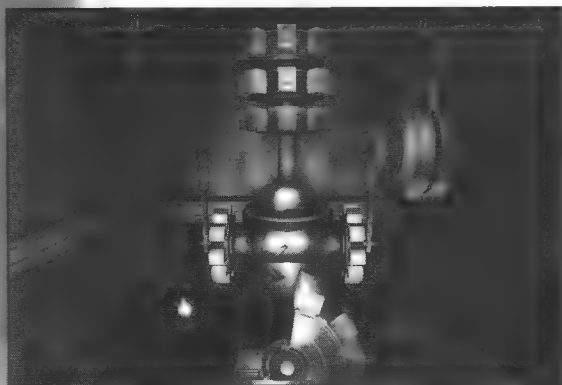
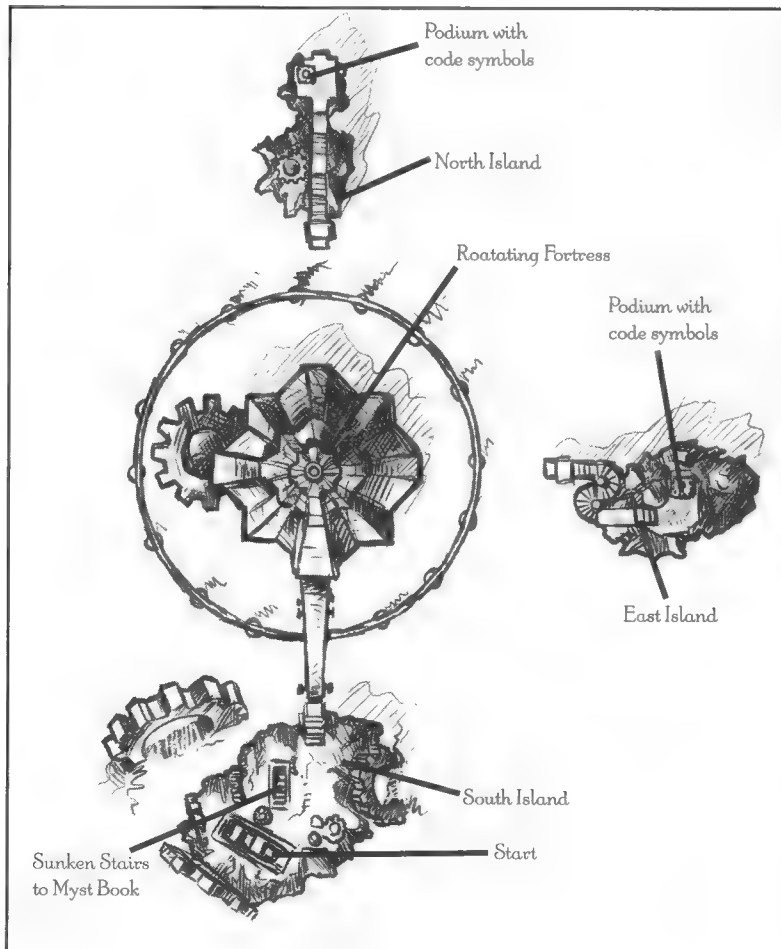


Fig. 46. Clocktower's gear and lever device.

10. Go to the giant sunken gears on the other side of the island. The main gear will be open, revealing a secret compartment with the Mechanical Age linking book.
11. Click on the book to open it and activate the flyby animation, then click on the picture to go to the Mechanical Age.

## Mechanical Age



You begin on the Age's south island. A ramp connects to the main fortress. Two other islands to the north and east ring the fortress. Notice the control panel next to the giant gear. The main puzzle here is to discover the four-symbol combination which, when loaded into the control panel, gives you access to a hidden room.

1. First, enter the fortress. The front hallway forks left and right. Each fork leads to one of the brothers' rooms. The red and blue pages are hidden in secret storage rooms behind the main rooms.
2. In Sirrus's room (down the left fork), click on the recessed metal panel just to the right of the chair near the floor. The panel opens into a back room.



Fig. 47. Sirrus's room. (Secret panel under tapestry at right.)

3. The red page is in the top chest in the back left corner of Sirrus's secret room. Also of interest: a note from Achenar, scrolled and tucked into the wine rack on the right side.
4. In Achenar's room (down the right fork), you can practice on the fortress rotation simulator before going into the secret room. Then click on the recessed metal panel (marked by a yellow stripe) just to the left of the chair.

Fig. 48. Achenar's room.  
(Secret panel left  
of throne.)

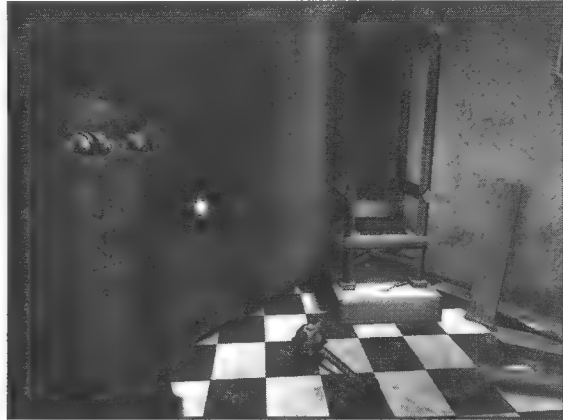
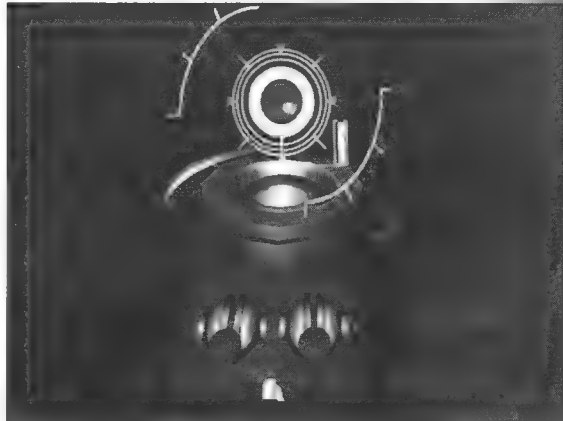


Fig. 49. Fortress rotation simulator.



5. The blue page is beneath the shelf of poisonous vials and potions on the right side of Achenar's secret room.
6. Go halfway down the back hallway connecting the rooms of Sirrus and Achenar and press the red button to lower the stairs.
7. Go downstairs to the elevator control panel. Push the lever forward; the control hub will rotate. Line up the openings in the two concentric circles on the indicator to the left of the lever. (The circles glow red when properly aligned.) Be careful, the gears will often continue to rotate, due to momentum, after the lever has been disengaged, causing the inner circle opening to move past the outer circle opening.

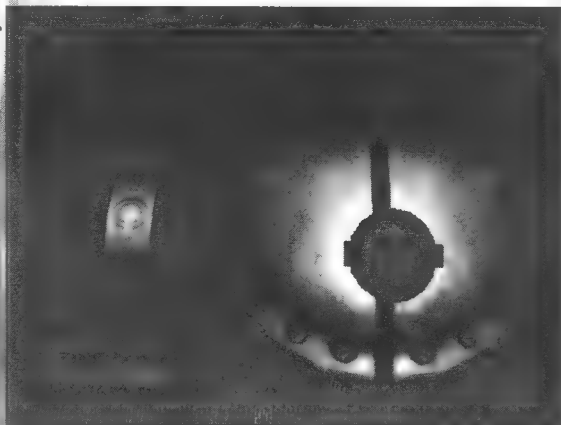


Fig. 50. Align circle openings as shown.

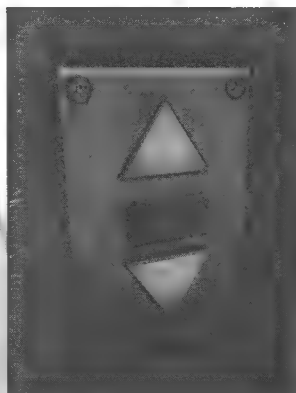
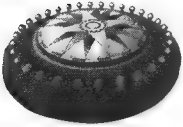


Fig. 51. Middle button lowers elevator halfway.

8. Go back upstairs and press the red button to raise the stairs. Go forward into the elevator and push the up arrow.
9. When you arrive at the top floor, push the elevator's middle button (between the up and down arrows) and hurry out. The elevator will drop, revealing the fortress rotation controls. Your goal here is to rotate the fortress entrance ramp to both the north and east islands, where you'll find the two halves of the access code inscribed on podiums.
10. Push the left handle to set the rotation speed; push the right handle to rotate the fortress. Pull down the left handle to trigger a sound cue telling you which way the fortress now faces.
11. After you've rotated the fortress to face the proper direction, push the button to bring the elevator back up.

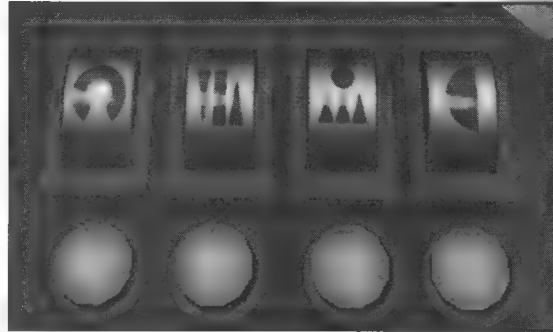


## TIP



The fortress rotation controls have no directional indicator. Use the sound cues to determine which direction you've rotated the fortress. Again, a small bell sound (bing) indicates north, and an airbrake sound (fsssss) indicates east.

Fig. 52. The podium code.



12. The north island has the first half of the code, the east island the second half. Be sure to sketch the symbols.
13. Once you've gotten to both islands, rotate the fortress until it links with the south island (with the giant gear) again. Go to the control panel, enter the four-symbol code, and press the button. The nearby grooved platform drops into a stairway.
14. Go down the stairs to the secret book chamber. Click on the Myst book to open it, then click on the picture to return to the Myst library.

## getting from Myst island to the channelwood Age

1. Activate the Marker Switch by the log cabin (if you haven't already), and then return to the library.
2. Now go to the map. Click and hold on the tower icon until the beam rotates and locks on (turns red) over the cabin/tree icon.
3. Before going to the tower, retrieve the Channelwood journal from the bookshelf—it's the green and red one at the far left of the top shelf. Open

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to the last page and copy the diagram of the tree hut village. (Or cheat and use ours in Fig. 53.) Be sure you copy it exactly. Certain important details are not entirely obvious.

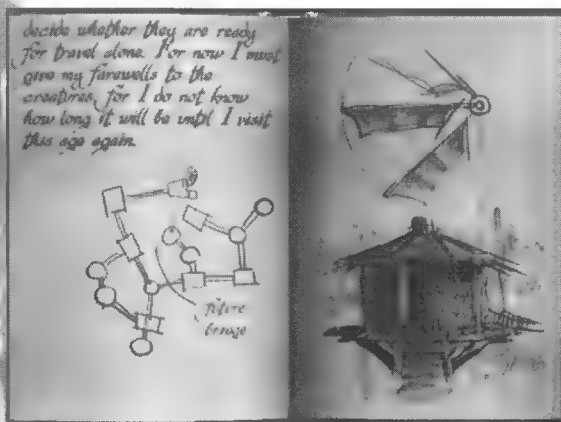


Fig. 53. Journal sketch of tree hut level.

4. Go to the observatory tower. (If you don't know how, refer back to "About the Map in the Library.") The lookout slot should be lined up to view the giant tree behind the cabin.
5. Go behind the elevator and climb the ladder with the key insignia. The plaque at the top will display the digits 7, 2, 4.
6. Go to the log cabin and enter 7, 2, 4 into the lock on the safe. Click and drag the handle down to open it.

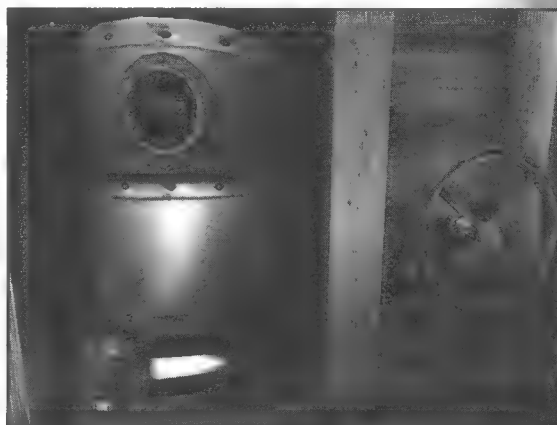


Fig. 54. Safe combination.

7. Click on the matchbox inside the safe to open it, then click on it again to pick up a match. (Your cursor turns into a hand holding a match.) To light the match, move it over the flint on the side of the matchbox.

8. Move the lighted match cursor over the small box on the bottom left of the furnace. This ignites the pilot light.
9. Click and hold on the right side of the valve wheel until it won't turn anymore and the furnace is fully lit. This powers a tree elevator outside, sending it to the top. Make sure the tree rises all the way to its top most position.
10. Now click and hold on the left side of the valve wheel until the furnace fire is extinguished. *Immediately* run out to the giant tree platform—you don't have much time!

Fig. 55. Valve wheel and furnace.



## TIP



Remember, you run by holding down (Shift) while moving forward.

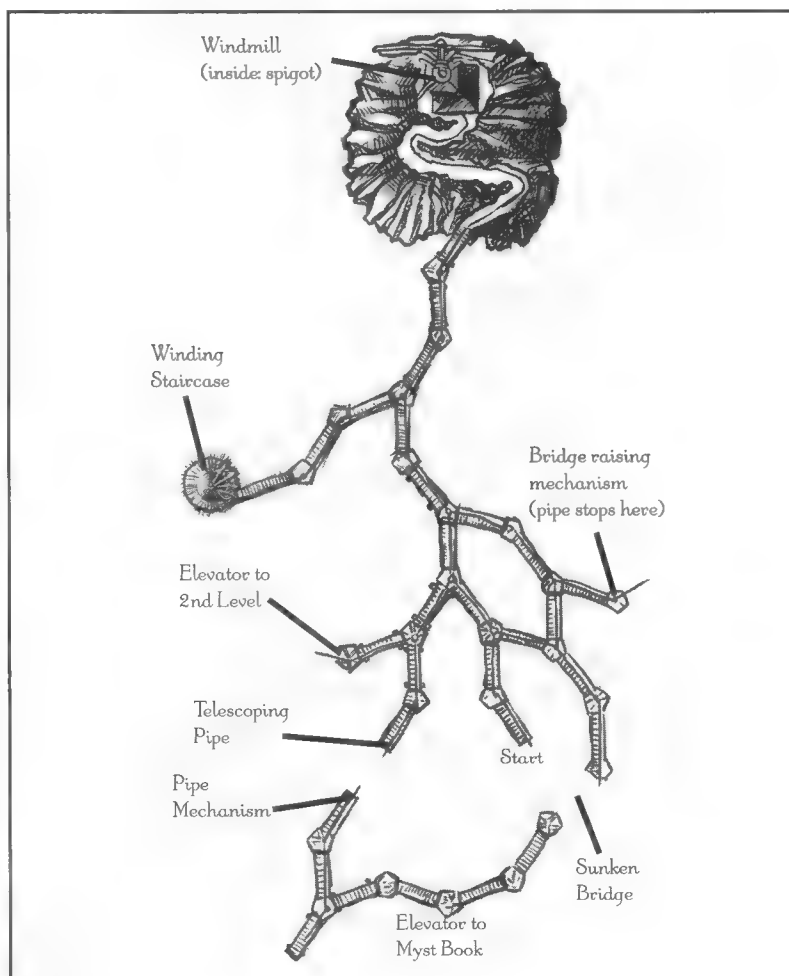
Fig. 56. The tree elevator.

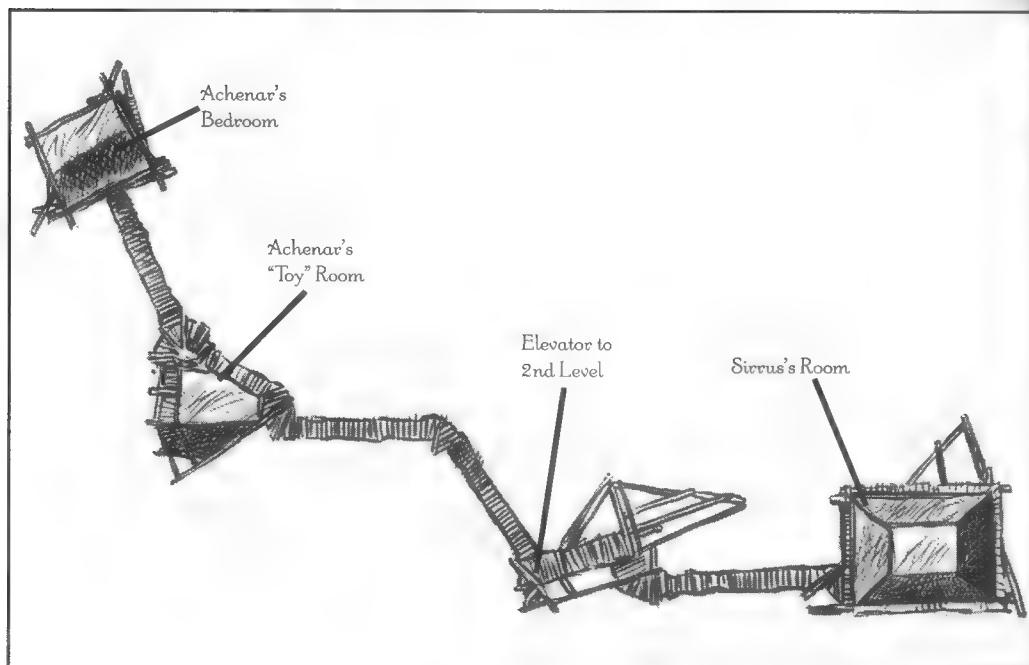
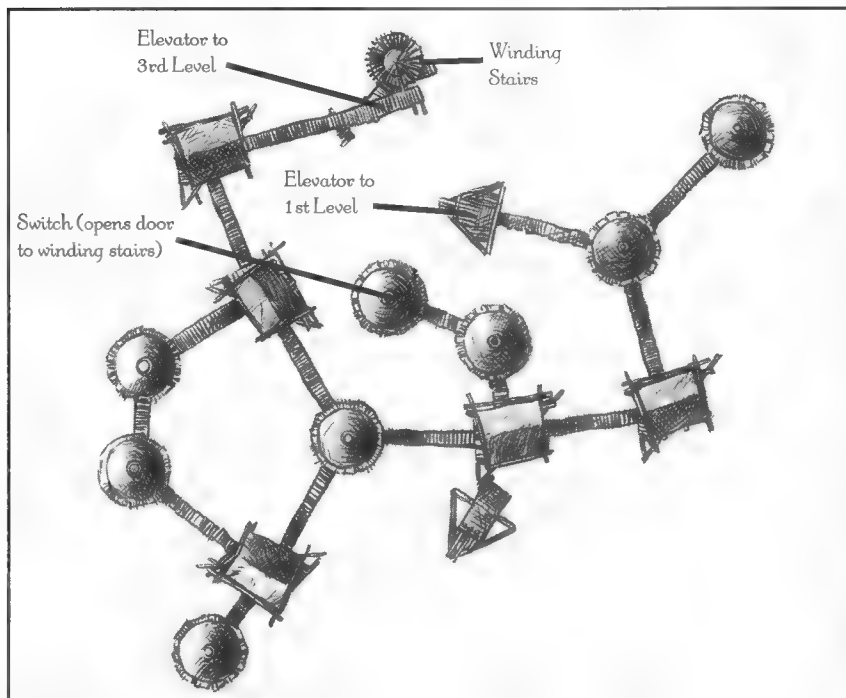


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11. When the tree elevator's open doorway reaches ground level, step inside the compartment, and then ride down to the underground room. There you'll find the Channelwood Age linking book.
12. Click on the book to open it and activate the flyby animation, then click on the picture to go to the Channelwood Age.

## channelwood Age





The key to this Age is the water power network. After you start the flow from the windmill, you must redirect water through the piping system on the lower level of Channelwood to power up different mechanisms. Simple switching devices are located at almost every Y-fork in the pipes/walkways. (See Fig. 57.) To redirect the flow of water one way or the other, click to flip the switch left or right.

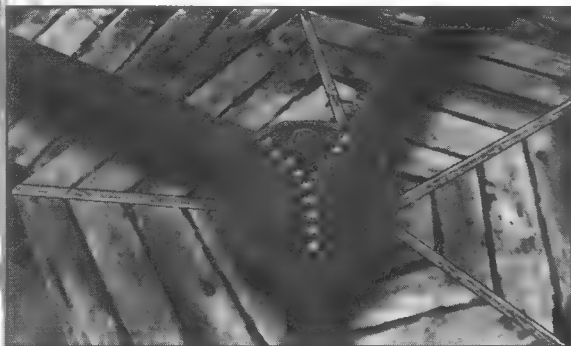


Fig. 57. Water routing switch.

### TIP



Make a map of the lower walkways as you go along. It will save you a lot of time. (Of course, this is a strategy guide, and we did include such a map on the previous page.)

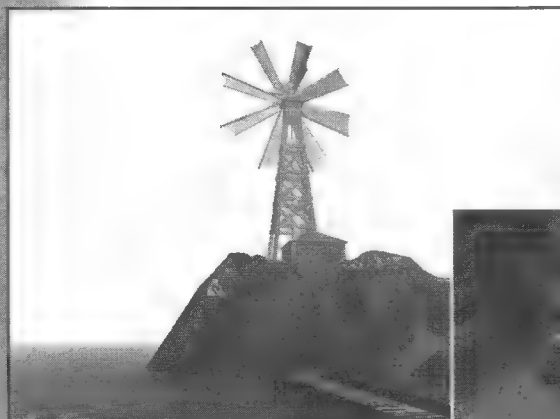
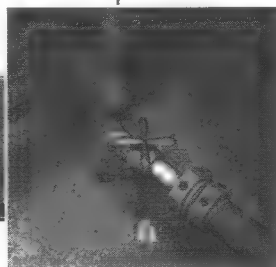


Fig. 58. Spigot inside windmill starts water flow.

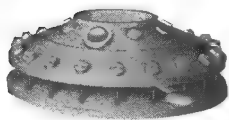


1. Work your way to the windmill. Just keep heading toward it—all pipes and pathways lead to it.
2. Inside the windmill, click on the spigot at the base of the water tank to open it. You should hear water flowing through the pipes.
3. Next, redirect water to the elevator box that leads to the second level. At the first fork from the windmill, direct water left. Then follow this order at succeeding forks: right, right, right.
4. Take the elevator to the second level. (Get in, close door, pull handle.)

Fig. 59. Elevator to second level.



## NOTE



Most elevators in the Myst ages won't work unless you close the elevator door. This is true in Channelwood, too.

5. The sketch you copied from the Channelwood book shows this level as a series of interconnected huts. (So does the map on the previous page.) Your task here is to find a way to open the upper and lower gates to the winding staircase so that you can access the second level without using the elevator.
6. Look on the map. If you copied it correctly, you'll see that one hut is connected to the winding staircase by a dotted line. Go to this hut. (From the elevator, go straight to the first hut, then go right three times, then left.) In it, you'll find a handle. Pull the handle—that is, click and hold on it, then pull it down—to open the entry gate at the top of the winding staircase. (You can see the gate open across the gate.)





Fig. 60. Pull handle to open winding staircase door.

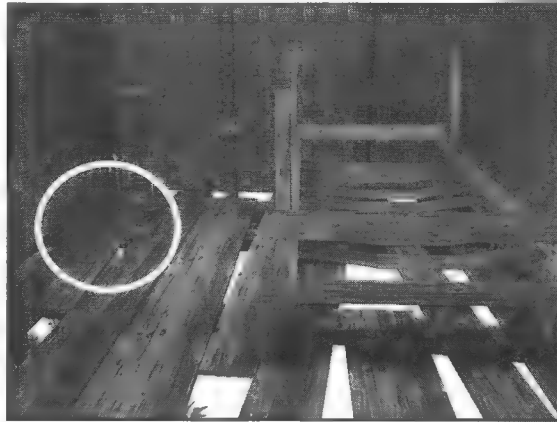
7. Use the map to work your way to the winding staircase. (Exit the hut with the handle, then go right three times, go straight through the big hut with the hanging baskets, then go right again.) Go down the stairs to the lower gate and click on the gate handle.
8. Now follow the walkway back to the first fork. Turn around at the first fork (facing away from the windmill) and redirect the water to the right, toward the mechanism at the bottom of the winding staircase. Then go back up the winding staircase.



Fig. 61. Top of winding staircase (left) and elevator to third level (right).

9. Get in the elevator at the top of the winding staircase and take it to the third level.
10. Exit the elevator and follow the walkway to Achenar's dilapidated bedroom—it's the second room down the path. The blue page sits on the floor next to the hologram device.

Fig. 62. Achenar's bedroom  
(blue page circled).



11. Return to the elevator. As you approach you'll see a walkway that branches to the elevator's right. Follow it to Sirrus's bedroom. The red page is in the drawer of the desk on the left (the one beneath the window that frames the windmill).

Fig. 63. Sirrus's bedroom (red page in  
deskdrawer at left).

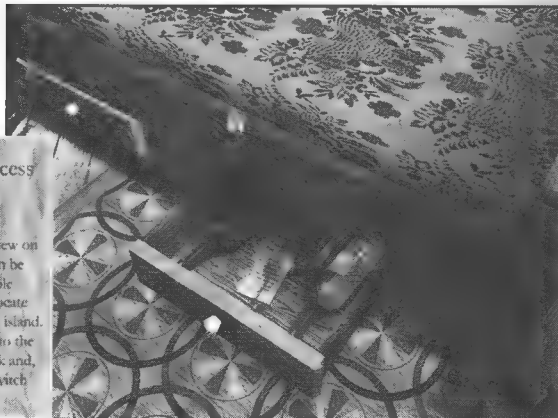


Fig. 64. Second half of torn  
journal page.

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12. Important: Look also in the right-hand drawer in the pedestal under the bed. There you'll find the other half of the torn journal page. Copy it and combine it with the first half that you found in Achenar's Stoneship bedroom.
13. Take the elevator back down, then go down the winding stairs and out to the first fork (nearest the windmill).
14. Power up the hidden bridge by directing water at the fork switches in the following order (beginning with the first fork, facing away from the windmill)—left, left, right.

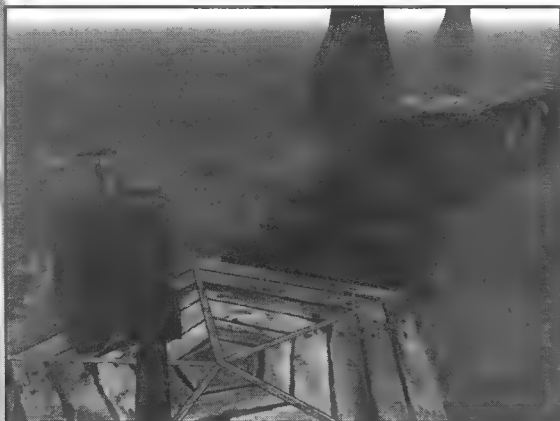


Fig. 65. The hidden bridge.

15. At what seems like a gap in the walkway, you'll see that the pipes lead into another mechanism. Pull its handle. A hidden bridge rises out of the water.
16. Continue over the bridge and down the path toward the far elevator, then turn right at the first intersection and follow the walkway (the one with water pipes) until you reach the dead end.
17. Turn the crank handle to telescope the pipe across the gap. Now you can get water power all the way to the far elevator.

Fig. 66. The telescoping pipe.



18. Work your way back to the first fork. Now you can power up the far elevator by directing water in the following order (beginning with the first fork, facing away from the windmill)—left, right, right, left. The water should be flowing now across the telescoped pipe.
19. Go to the far elevator, get in, and ride up to the next level. The Myst linking book is just beyond the elevator door.
20. Click on the linking book to open it, then click again on the picture to transport to the Myst library.
21. Again, you may want to return to Channelwood for the other brother's page. At the first fork, redirect water right to power up the elevator to the third level, where the bedrooms are. Climb the winding stairs and take the elevator at the top to the third level. When you get the page, simply return to the first fork and redirect water back left again. Now you can head for the far elevator and return to Myst.

## Back in the Myst Library: Endgame

1. Listen to either brother's final message. If you've inserted all four Age pages, he'll tell you about the pattern on page 158 of the Pattern Book on the far right of the middle shelf.
2. Get the book, turn to page 158, and copy down the pattern. (Or cheat and use Fig. 68.)
3. Now it's time to open the Marker Switch Vault. Follow the directions from the torn journal page. Make sure all eight Marker Switches on the island

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are turned on—that is, handles flipped up. Then go to the dock Marker Switch and flip the handle down to turn it off. Retrieve the white page from the open vault.



Fig. 67. The white page in the dock's Marker Switch vault.

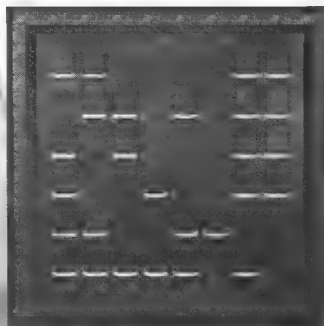


Fig. 68. The fireplace door code.

4. Go back to the library. Enter the fireplace, click the button at the upper left, and enter the pattern (from page 158 of the Pattern Book) on the door. Click the button again to ride up to the secret chamber.
5. When the elevator opens, move forward. Decision time!
6. Defy the brothers by clicking on the green book, then open the book to see Atrus and listen to his message.

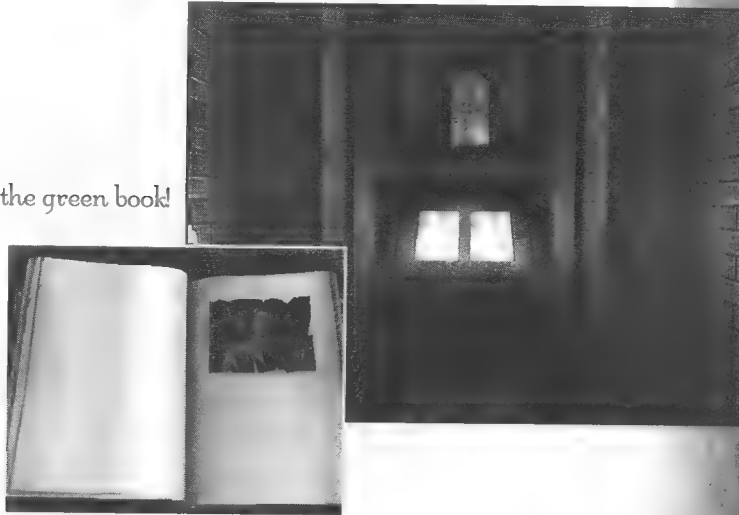
## CAUTION



Don't go to D'ni—that is, do *not* click on the portal inside the green book—unless you have the white page from the Marker Switch vault! Otherwise, you will be trapped in D'ni with Atrus.

---

Fig. 69. Pick the green book!



7. When he's finished, click on him again to go to D'ni. (Be sure you have the white page before you do this!)
8. In D'ni, give the white page to Atrus when he asks for it.
9. You've won! Now, use the Myst linking book on the desk to transport back to the Myst library and explore the darkly beautiful Rime Age.

## getting from myst island to the Rime Age

1. Pick up the Rime Age journal from the floor (or, if you go before the Endgame, take it from the bookshelf) and turn to the last page. Note the sketches of the Dimensional Imager and the number 2735.
2. Go to the dock forechamber and open the Dimensional Imager control panel. Enter 40 and press the activation button.
3. Press the yellow button on the front of the imager cauldron to activate the topographical image. Then go behind the imager and press the flashing yellow button on the backside. The control panel will drop into the wall, revealing a plaque of the needle-nosed craft and its ramp.

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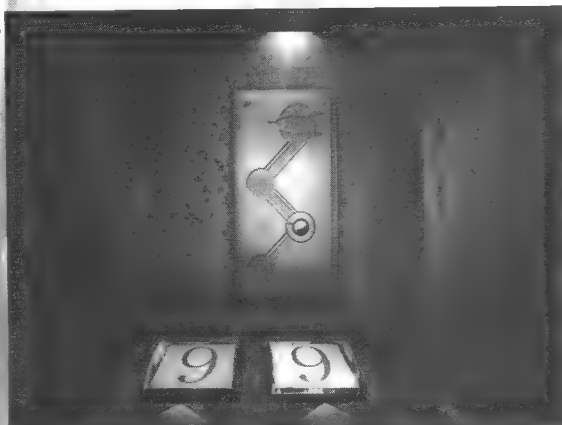


Fig. 70. Secret panel behind imager controls.

4. Press the button on the plaque. The inset C around the button rotates and you hear a grinding mechanical sound.
5. Descend the hill on the left side of the craft's walkway (past the breaker tower) to find a newly opened passage.

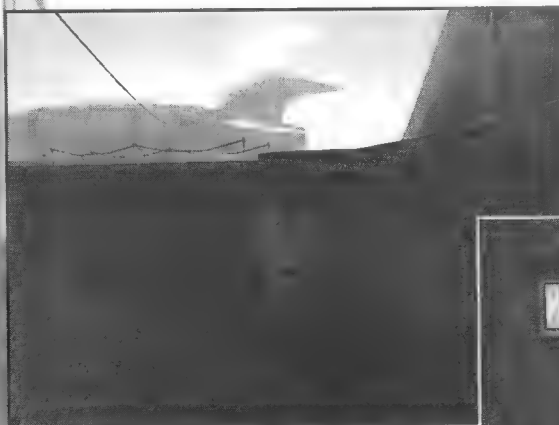


Fig. 71. Secret passage to device (correct code entered here).



6. Follow the passage to the control device and enter the four-digit code 2735. The device rises into the ceiling. Don't worry, it didn't go far.
7. Go back up to the library. A podium now sits in the center of the room. In its front compartment rests the Rime Age linking book.
8. Open the book and click on the animated window to go to the Rime Age.

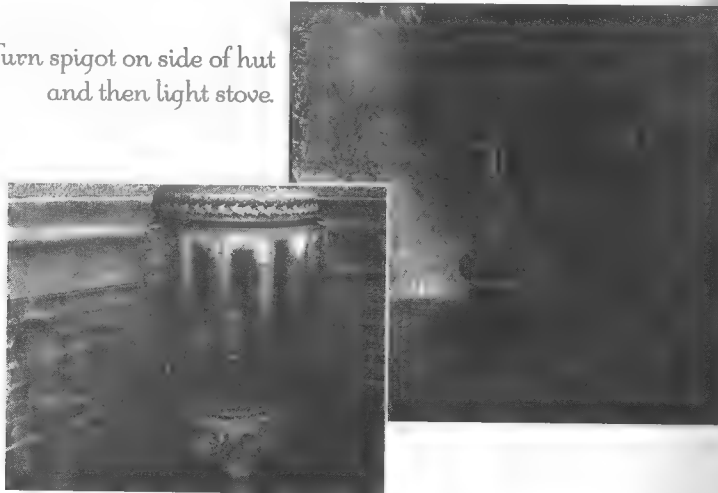


## Rime Age

You'll find another journal and a couple of nifty devices in this Age. Nothing here is essential to completing the game; the devices serve aesthetic purposes only. But you do get some interesting foreshadowing of the coming conflict between Atrus and his father Gehn in *Riven: The Sequel to MYST*.

1. You arrive on a platform overlooking the sea. Turn and go down the ramp toward the hut.
2. Go around the left side of the hut and find the gas valve. Turn the spigot to start the gas flow.
3. Enter the hut. You'll find another Myst linking book in an alcove, a gas stove, and an ornate inner door that you can't open because it's frozen shut.
4. Press the red starter button on the gas stove. If you've turned on the gas outside, the stove's fire lights. It gets warmer, but not yet warm enough to thaw the frozen door.

Fig. 72. Turn spigot on side of hut  
and then light stove.



5. Aha! Close the front door of the hut. Within seconds, the ice encrusted on the inner door melts.
6. Open the inner door and follow the misty tunnel to the elevator. Open the elevator door, enter, and press the up arrow button.
7. You travel up to a balcony overlooking the seacoast. Move forward until the view centers on a control panel. Pull the big handle at left to trigger a breathtaking (but entirely useless) aurora borealis display—electromagnetic

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sheets of light across the dark sky. Note that you can change the hue of the aurora by flipping the switch on the panel's right side to one of three positions.

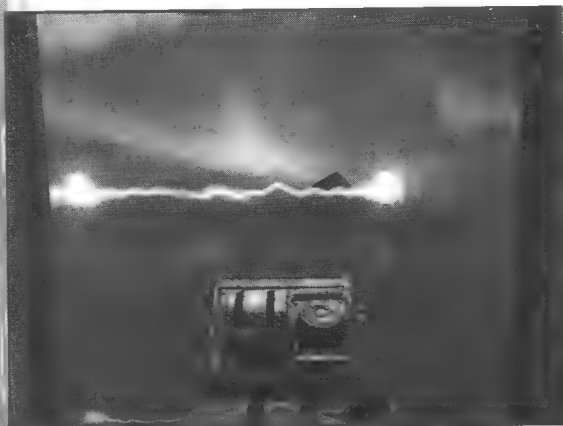


Fig. 73. The aurora borealis machine.

8. Turn left and push the red button now visible through the small elevator window. This rotates the elevator car. You now face a small writing nook with a desk, chair, and not much else. On the desk sits a journal.
9. Pick up the journal and open it. Note the four-crystal sequence on the first spread—a fifth crystal in the sequence is smudged beyond recognition by water damage. Read the rest of the journal for fun and edification.

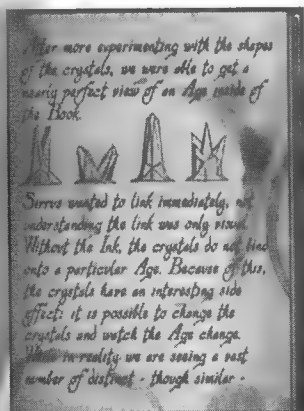


Fig. 74. Crystal sequence in writing nook journal.

10. Hit the down arrow button in the elevator. This takes you to Atrus's crystal lab.

11. Approach the device directly across the room from the elevator. Click on the book sitting on the geode to center the view on the device.
12. Click on each of the five round white platforms to grow a crystal. Each crystal can cycle through eight different shapes and six different colors. To change the shape, click on the crystal. To change the color, simply move the cursor over the crystal.

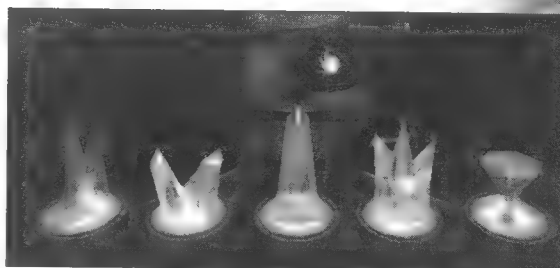


Fig. 75. Crystal sequence for view of Mystery Age.

13. Change the shapes of the first four crystals to match the four-crystal sequence from the journal up in Atrus's writing nook. Change the fifth crystal to the diamond shape. Change the color of the first crystal to red. Then click the red button on the projector atop the book on the geode. You should see a fly-over view of a mysterious mountainous island Age.
14. If that isn't cool enough, know that you can alter various aspects of the view and of the Age itself each time you change crystal colors and hit the red projector button again. Specifically:
  - \* The color of the first crystal controls the actual view of the Age, changing angles of view, camera movement, or both.
  - \* The color of the second crystal alters the elevation of the sea surrounding the Age.
  - \* The color of the third crystal alters the material of the Age's rock formations.
  - \* The color of the fourth crystal alters the Age's snow level.
  - \* The color of the fifth crystal alters the material of the Age's trees.
15. Go to the writing desk and pick up the note. It's from Catherine, and it features another five-crystal sequence.
16. Go back to the crystal projector and change the crystals and colors to match Catherine's sequence. Then hit the projector button again.

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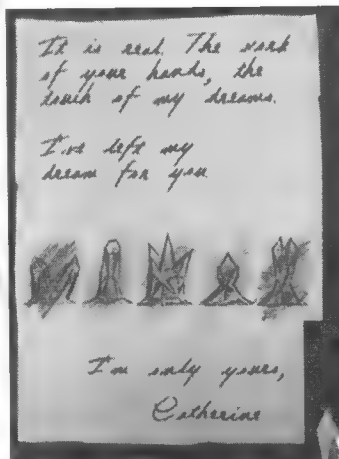
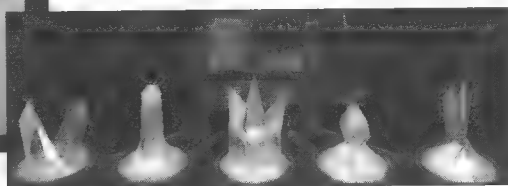


Fig. 76. Crystal sequence for view of Riven Age. (Note: Color sequence is important—red, green, blue, yellow, pink.)



Do you know what you're looking at? Yes, true Mystophiles will immediately recognize ... the Age of Riven.

## The MYST Universe: Interview with the Creators

In 1994, Rusel DeMaria, then the creative director of Prima Publishing's strategy guide series, had a chance to chat with Rand and Robyn Miller, co-creators of the original MYST.

In two conversations, the brothers candidly discussed MYST and its stunning success—and how their lives had been affected. They also offered some glimpses of the upcoming sequel *Riven*, which, at the time, the Millers simply referred to as MYST 2.

**Rusel DeMaria:** How did you get the original idea for MYST?

**Rand Miller:** The idea first came about because we wanted to do something for our age group. The idea for the game came from both of us, and when we started, it was purely collaborative.

**Rusel:** Do you find that working so closely, as brothers, makes your process easier or more challenging?

**Robyn Miller:** I think we had a lot fewer problems than [we would have had] if Rand was not my brother.

**Rand:** Yeah, they'd have fired Robyn. [Laughs] No, seriously, it opens the door to [being] brutally honest.

**Robyn:** I think we get a lot of advantages by being brothers. We can communicate well, and we think along the same lines for some weird reason. It's been nice that we get along. A lot of brothers do think alike. I heard from a lawyer once that the rate of brothers who succeed when they start companies together is very high.

**Rusel:** Did you always get along well?

**Robyn:** Rand was a bit older than I, and we didn't really play together as kids, but we always got along great.

**Rusel:** How do you share the responsibilities when you're working on a game together?

**Rand:** Both of us are heavily involved in the game design. Robyn knows enough about construction and programming to be useful in the design process, and I know a little about graphics and art.

**Robyn:** Critiquing is a very important part. Rand is able to come down to the art department, and he knows what looks good and what doesn't.

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**Rand:** Robyn will come up and tell us that something doesn't look good, and we know it doesn't. We branch off in our own jobs with moments of critiquing each other's work.

**Rusel:** How did you first get involved with computers?

**Rand:** I was a computer geek from way back, hacking around with computers in high school and hacking passwords in college.

**Robyn:** Rand got me interested in computers. When I was in high school he got a Mac, and it was the first computer I could relate to.

**Rusel:** What was your primary interest in computers at first?

**Rand:** I was writing games from the time I started with computers. My first influence was a friend who was attending the University [The University of New Mexico]. He took us kids there, and we played a text-based version of *Lunar Lander*. It really clicked with me. I don't know why, or what I was feeling, but I had to have that [feeling]. So from that point on I was messing 'round with programming. I did a couple of stupid games in junior high—entered some contests. I never thought to do it for a living, but it was fun. I was always interested in the graphic end and the music end. The Mac came out and intrigued me with its inherent abilities to manipulate the graphics in a natural way. I'd been working at a bank, programming, for 10 years. I find it's a lot nicer doing games.

**Rusel:** Kind of a dream come true?

**Rand:** Yes.

**Rusel:** Did you have any idea that MYST would be as popular as it has proven to be?

**Rand:** No way. We were just blown away. There isn't any way to convey our sense of shock at the response. We hoped for a No. 1-selling CD-ROM game, but to think it's a best-selling game in all categories...it never crossed our minds. We never thought that potential was there.

**Rusel:** Did anybody?

**Rand:** I don't think they did. It's amazing. People have said that after playing MYST they got so involved that they dreamed about it. That was a great compliment. Speaking for us, we had dreams of getting it finished. [Laughs] We spent a lot of time purposely daydreaming, thinking about it more. We did dream about 3-D rendering. We were both so enthralled by the power at our finger-

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tips that we played with it day and night. We walked around seeing things and wondering how we would create them in the 3-D program—touching a wall and thinking about how to texture-map that surface. We both had dreams about 3-D rendering because we were using it so intensely at the beginning.

**Rusel:** If I may be crass, how much money have you personally made from MYST?

**Rand:** To be honest, I don't even know. I get a salary. I can say that it's been worth all the trouble. We do spend a lot of our own money on development and new equipment. It cost \$600,000 to produce the game. Half of the money came from Sunsoft, a Japanese company, which has rights to all versions of the game except the Mac and MPC versions, which of course Brøderbund bought from us.

**Rusel:** Have your personal lives changed drastically since the success of MYST? Are you going to retire to an island someplace?

**Rand:** Not yet. We're still coming to work. Almost all of the money goes back into the company: buying the SGIs, a location that's not in a garage, hiring additional staff. At some point it may change. Right now, it's still business as usual.

**Rusel:** Has your work situation changed since MYST? Is Cyan the same, or have you found it changing?

**Rand:** Yeah, it has changed a bit. One of the main artists on MYST, Chuck Carter, went on to other things. We've added two other artists on MYST 2, Josh Staub and Richard Vander Wende. Along with Robyn, they form the Cyan art department at this point. We also hired someone to manage data and be the liaison between the art department and the construction department. His name is John Biggs. He keeps things organized—keeps all the content in good order. And our newest employee, Mark DeForest, was hired to handle the PC side of things. Other than that, things are the same—it's the same team.

**Rusel:** What about your location? Have you moved into fancy new offices?

**Robyn:** We're in someone's garage. But we plan to get a building some time next year. There are 10 of us in the garage, but it's a two-story garage, so it's not quite as cramped as it sounds.

**Rusel:** Will MYST 2 be a lot like the original MYST?

**Rand:** Yeah. It will be a lot like the first one, but a lot not like it also. The story was done even before we started MYST. So now it's hashing out the details and getting it finished. Same kind of scenario. You're in the world; it's seen through your eyes. [There's] better graphics and [a] more involving story—all that technology can do with video and sound.



# realMYST: The Adventure Becomes Real

**Robyn:** We're concentrating most on the story, really fleshing out all the details to make the world feel a lot more real. We were real proud of MYST, but it was also a stepping-stone. We learned a lot. We made some mistakes. We're anxious to do better rather than just make a MYST clone.

**Rusel:** What do you think of the emergence of high technology, and especially 3-D graphics, in the movie industry? I'm thinking of movies like *Jurassic Park*.

**Rand:** We love it. It's motivating. The coolest thing is that it's no longer restricted to the movie industry. Granted, SGLs aren't dirt cheap, but even with a Mac you can do a lot. Movies have made the public expect more—they're more demanding. When they see a dinosaur, they want to see something real. We also feel that way. If we're going to do anything sophisticated in animation, everyone will expect what we do to look real rather than computer-looking. More than anything, [the use of digital imagery in movies] raises everyone's expectations—for our industry, also.

**Rusel:** How do you feel about the new technologies that are being used in games now, especially the use of video?

**Rand:** It's a mix there. Some people are doing computer animation for everything. That's the point of multimedia, I guess—to use everything. You've got it all at your fingertips. Use whatever you can. Multimedia is going to be defined by so many people. How we put computer animation and sound and all into MYST is our idea. Everything you add to that mix gives you more potential.

**Rusel:** What are you using to create MYST 2?

**Rand:** We're using SGLs with SoftImage.

**Rusel:** Let me ask you about fantasy entertainment. Does fantasy depend on contexts that are based in reality, or does fantasy belong more in the realm of pure escapism?

**Rand:** We tried to create something—a fantastic world—in a very realistic way. Creating a fantastic world in an unrealistic way is the worst type of fantasy. In *Jurassic Park*, the idea of dinosaurs coming to life in the 20th century is great. But it works in that movie because they also made it believable. That's how the idea and the execution of that idea mix to create a truly great experience.

**Rusel:** What other computer games besides MYST do you enjoy playing?

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**Rand:** We sometimes play *Spectre VR* around the office on the network—games that don't take too much time—although I've gone down and seen Robyn dogfighting in F-18s with Josh. We don't play too many CD-ROM games. They take too long, and we just don't have the time.

**Rusel:** Do you anticipate using more actors—other than yourselves—in *MYST 2*? And will there be more people in the next game?

**Rand:** In *MYST*, it was budgetary realities that kept us from using other actors. We were the cheapest actors we could find. In *MYST 2* there will be other actors. We don't know who yet. We're still working on that.

**Robyn:** There are more characters, though. Yes! There were some comments about how lonely it felt in *MYST*. That was by design. But *MYST 2* will have a different feel because there are more characters involved.

**Rusel:** So did you tailor the kind of game *MYST 2* would be based on feedback from the first game?

**Rand:** No. The biggest reason for changing it was that the story was written ahead of time, and there happened to be more people in it. That will appeal to some and not to others. We must have designed it that way with budget in mind, knowing that we couldn't afford to have a lot of people the first time. It's also somewhat serendipitous. We always try to take our constraints into account. I hope that's part of what makes us good game designers—that we can work within our constraints.

**Rusel:** Who do you most admire in the computer world? Are there any special people among your colleagues whom you particularly respect?

**Robyn:** There are a lot of people we admire in the computer industry, but the people I personally admire happen to be outside that industry. Walt Disney is definitely one of those. I'm fascinated by his inventiveness and creativity. Over and over again, throughout his life, he encountered new mediums—animated characters, animated features, even theme parks—and defined those new mediums by doing it the best. Even now, there is no theme park as great as Disneyland, or animated movies as great as the early Disney features. If we can accomplish a hint of what he did, we'd be very happy.

**Rand:** One person we both admire is Bill Atkinson, who developed Hypercard, the enabling technology that lets us link those pictures together. Certainly we admire the people who create the tools we use. I admired the Infocom folks who did the original *Zork* stuff. Granted, it's old technology now, but it was an effective way to get lost in a world. It had a little of the same feeling we went for in *MYST*.

**Robyn:** People have made that comparison before. I'd never even played any Infocom games, so that influence isn't extremely great with me.

# realMYST: The Adventure Becomes Real

**Rusel:** How closely do you collaborate?

**Robyn:** Our work has always been very collaborative. We really hash out ideas, go back and forth. An idea may seem stupid at first, but it grows when it goes back and forth between us. When you put more people in the mix, it can stagnate, but more people also bring additional ideas.

**Rand:** Making the company bigger is exciting because we get different opinions that we wouldn't have thought of ourselves. Our new people contribute quite a bit.

**Rusel:** When you're not busy creating successful computer games, what other pursuits do you have? Any hobbies?

**Rand:** Science. I love reading books on science. I'm interested in the way things work. I spend my leisure time reading books of that kind.

**Robyn:** I guess my hobby is reading a lot of fiction. I like reading a lot of 18th- and 19th-century fiction, writers like Alexander Dumas. I'm currently reading through a bunch of stuff—wandering through different authors of that time period. I've been stuck on that for a long time. Old adventure is my favorite, like *Treasure Island* and things kids used to like—the spirit of adventure.

**Rand:** Our interests have influenced our ideas for game design. In terms of science, it's hard to see a direct correlation. But even in MYST, the way the books work is based loosely on stuff I've read, little elements of science in there. It all comes out.

**Robyn:** Our sense of fantasy is more of a style thing—different from the fantasy style of games like the D&D stuff. I guess that's why Myst has the particular feel that it does. When we were creating MYST, I'd been reading a bunch of Jules Verne. Stylistically, there was an influence. Storywise, there's also influence from *Lord of the Rings*, where there's a real background and depth to the story. We tried to do that with MYST.

**Rusel:** I heard you'd already written a novel while you were creating MYST.

**Rand:** Not exactly. We didn't have a lot of time. We did write a very detailed story, and afterwards turned it into a novel based on the prehistory of MYST. We're working on refining it to make it better.

**Robyn:** It will be interesting to actually reveal in the story what has been mostly felt or experienced in the game.

**Rusel:** Is there anything that you hate?

**Rand:** We hate interviews. [Laughs]

**Robyn:** Seriously, we hate stuff without integrity—supposed art that lacks attention to detail. That bothers me a lot. [It's] done by people who are forced into doing it or who are doing it purely for formula reasons and monetary reasons. It's great to see something that has integrity. It makes you feel good. The opposite of that is something I dislike.

**Rusel:** Do you have any fantasies you'd like to share?

**Rand** [in the voice of Glenda from *The Wizard of Oz*]: That all the people of the world would be happy and live happily together.

**Robyn:** Can I pass on that? It's like wasting one of your three wishes. Can we think about that?

**Rusel:** What question do you most wish you were asked?

**Rand:** Here's how we answer that one. We wish we were asked what the question was that nobody asked us that we wish we were asked. Some day we'll have a good answer for that one.

**Rusel:** What will the sequel to MYST be called?

**Rand:** No actual title yet. We're calling it MYST 2 or "the sequel" at this point. Obviously, it will have the name MYST in it.

**Rusel:** Does it take place on the island?

**Rand:** No. It's a completely different place. You don't go to any of the original MYST places, although you do start out where the first story left off. It is a continuation of the same story line. You could play MYST and MYST 2 back to back, and it would be satisfying as a continuous story.

**Rusel:** Can you tell us anything about the story line?

**Robyn:** We've got to save some surprises, now, don't we?

# realMYST: The Adventure Becomes Real

## Interview with Rand Miller

**Rand Miller** is a busy guy, what with hot new 3-D stuff brewing and, as chief executive officer of Cyan, a highly successful company to run. We tracked him down for a brief chat about upcoming projects—as well as important topics like disc (Frisbee) golf and quantum mechanics.

**Rick Barba:** Millions of MYST fans already know this answer, as will anybody else who actually sees *realMYST*. But for the record: why did Cyan decide to invest so much effort in revisiting MYST?

**Rand Miller:** I think ultimately it was just because we finally could. Technology has developed and now provides amazing tools for building virtual worlds.

**Rick:** Will we see a 3-D remake of *Riven*, too?

**Rand:** We're not even thinking about that right now.

**Rick:** This project is a direct result of your relationship with, and eventual acquisition of, Headspin Technology. Talk about the Headspin engine—how it has evolved, etc.—and your relationship with their group.

**Rand:** We hooked up with Headspin because their 3-D technology was incredible and they had a desire to drive the technology even further. Ultimately, the best solution for developing the engine and future products was to bring everything together, have all the creative processes feed and fuel one another. So the engine has developed because of *realMYST*, and *realMYST* has developed because of the engine. And the process will amplify further for our future project.

**Rick:** Have you liked what you've seen thus far of the upcoming MYST III: *Exile* project?

**Rand:** We've been really pleased with what we've seen so far. Presto Studios has definitely stepped up to the plate and worked hard to maintain the MYST aura.

**Rick:** How much input has Cyan had in the MYST III development? Have you provided original thought or material for the story or its new ages, or has your role been strictly advisory?

**Rand:** Presto has had a lot of freedom. They came up with the idea and look. Our primary input has been related to continuity. We try to provide resources for D'ni culture and history but beyond that, Presto has created the worlds.

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**Rick:** There's rabid interest in Cyan's mysterious new broadband 3-D Mudpie project. A recent *Spokane Spokesman-Review* article quoted Cyan President Tony Fryman as saying, "What we're developing is more of an entertainment system than a packaged game." The article also noted that the complexity of the new game has led Cyan to seek outside funding as well as partnerships with cable companies and communications firms. Can you tell us anything more specific about the project yet? What, in general, is the nature of the experience you expect it to produce?

**Rand:** Mudpie is simply a natural extension. It is all about a world that is larger, richer, better, more alive, and more real. We've decided not to work on just another packaged product. We're building a world so large that it has become a platform for entertainment.

**Rick:** Another obvious question for MYST fans: What's Robyn up to in Portland these days?

**Rand:** He's written a story. The next step for him is deciding how he wants to tell it. It's quite a story.

**Rick:** Has Robyn been involved in anything relating to *realMYST* or *MYST III: Exile* or Mudpie?

**Rand:** Not really. We've talked quite a bit about Mudpie, and I know he'll enjoy *realMYST* and *Exile*, but beyond that he's been working on his project.

**Rick:** I enjoyed doing the fan thing at Mysterium [an August 2000 gathering of MYST fans at Cyan headquarters in Spokane, Washington]. Were you involved in the design of your amazing building? And who designed the Channelwood disc golf course?

**Rand:** We used a local architect and worked closely with him, adding a few elements to spice things up. As for the disc golf course, it was designed by one of the premier disc golf course designers in the U.S...oh, wait...no, we just picked some trees to hit.

**Rick:** What's your personal level of involvement with the new Cyan projects? Are you hands-on with the story or design work or are you just doing the CEO thing now?

**Rand:** I think I'm doing a lot of everything these days—everything from the CEO stuff all the way down to putting dishes in the dishwasher...okay, maybe just once or twice.

**Rick:** Do you see anything in the industry that really excites you these days, anybody's work you particularly admire?

**Rand:** Everything in the industry excites me. I look at all kinds of products and technology. Some of the games are simply amazing. I'm like a kid in a candy store. I see bits and pieces and drool over the potential for creating the kind of immersive worlds that we're all about.

## realMYST: The Adventure Becomes Real

**Rick:** In our 1995 interview you said you were interested in the way things work and spend free time reading books on science. [Is this] still true today? Do you actually have any leisure time?

**Rand:** Sure, I'm a CEO, remember? Since I don't play real golf I can use that time to do other things.

**Rick:** In that same interview you mentioned that in MYST, "the way the books work is based loosely on stuff I've read, little elements of science in there." Can you be more specific? A lot of MYST fans would love to know what sources you drew from for inspiration. How about giving us a MYST companion reading list of titles that had some influence on the Myst design?

**Rand:** You've got to realize that much of the science was a spark, simply supplying an idea that was shaped by artistic license into something more interesting. So things like quantum mechanics and some of the interpretations that allow for multiple universes obviously sparked the idea for ages and linking between them. The whole quantum mechanical universe is worth reading about, truly amazing. The only thing better than reading about alternate universes is wandering around in them.

Rand Miller from Spokane, Washington

Rick Barba from Boulder, Colorado

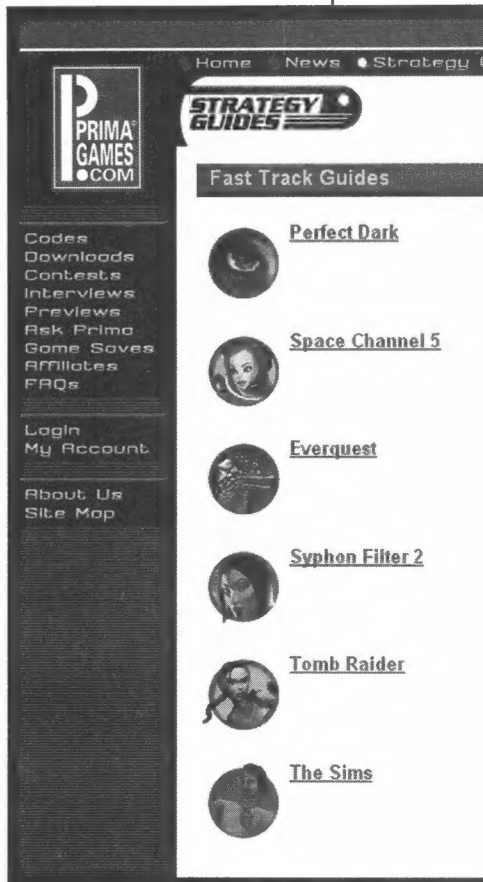
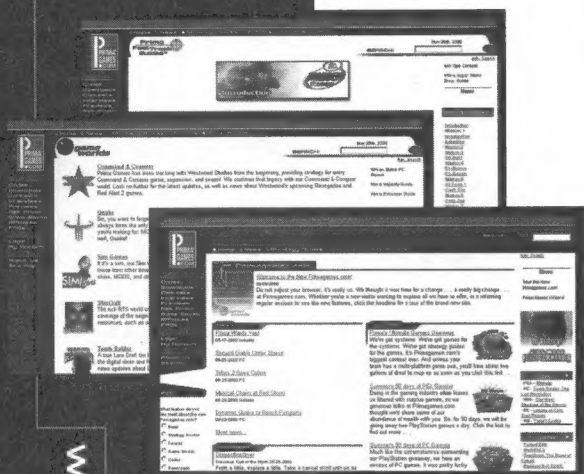
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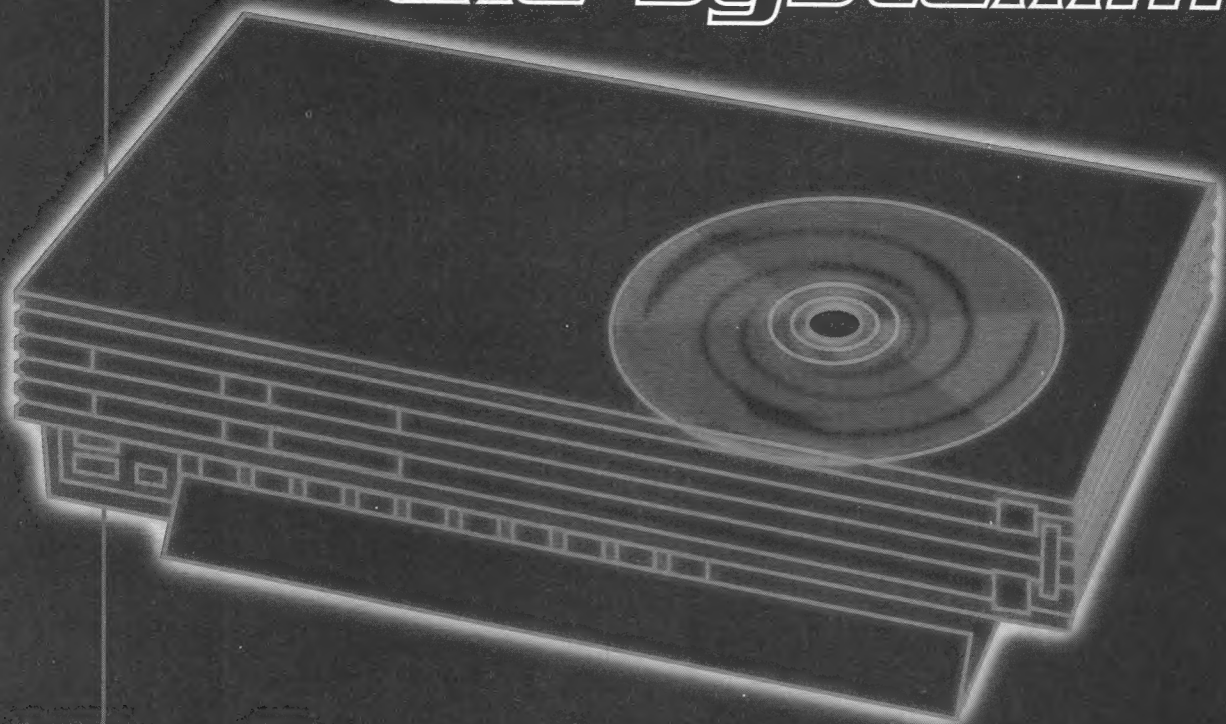
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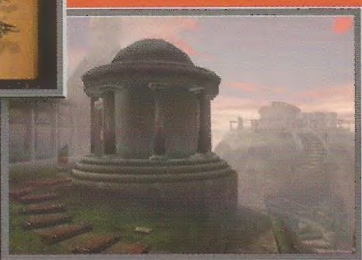
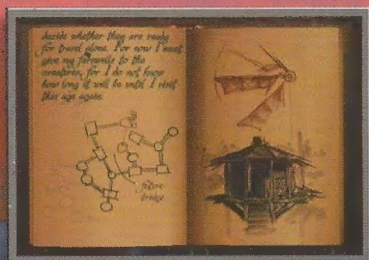
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